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ABSTRACT

A curriculum guide for Grade 7, the document is devoted to the occupational cluster "Fine Arts and Humanities." It is divided into five units: drama and literature, music, dance, art, and crafts. Each unit is introduced by a statement of the topic, the unit's purpose, main ideas, quests, and a list of career opportunities (positions) available in that area. Next, the areas of language arts, mathematics, science, social studies, home economics, industrial arts, music, and physical education (when applicable) are subdivided into purpose, objectives, activities, materials, and notes with a statement relating these categories to the unit topic. The document is one of ten curriculum guides at the seventh and eighth grade levels presenting a career education emphasis. The teacher's manual for the series is available as CE 001 041. The other guides are: consumer and homemaking (CE 001 042); communications and media (CE 001 043); construction and environment (CE 001 045); agri-business, natural resources, marine sciences (CE 001 046); public service occupations (CE 001 047); health occupations (CE 001 048); manufacturing, marketing and distribution, business and office occupations (CE 001 049); transportation (CE 001 050); and hospitality, recreation and personal service occupations (CE 001 051). (AG)

ED 089006

GRADE 7: CLUSTER III

Fine Arts & Humanities

FINE ARTS AND HUMANITIES

CE 001 044

PUBLIC SCHOOLS OF THE DISTRICT OF COLUMBIA
Presidential Building
415 Twelfth Street, N.W.
Washington, D.C. 20004

CAREER DEVELOPMENT EXEMPLARY PROJECT

BEST COPY AVAILABLE

An
Interdisciplinary
Course of Study
for
Grades Seven and Eight

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THE METROPOLITAN EDUCATIONAL COUNCIL FOR STAFF DEVELOPMENT

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GRADE 7

CAREER CLUSTER MODULE

III

FINE ARTS AND HUMANITIES*

UNITS/TOPICS

1. Drama and Literature
2. Music
3. The Dance
4. Art
5. Crafts

* Art, the discipline per se, has one unit which combines all of the Fine Arts; Physical Education, the discipline, is listed only under the topic, The Dance; this cluster contains only two units for Industrial Arts.

Numbering System

7 = Grade Level
III = Cluster Number
200 = Page Number in Total Series

GRADE 7

CAREER CLUSTER MODULE

III

FINE ARTS AND HUMANITIES

Unit/Topic 1 - Drama and Literature

Career Development Curriculum Guide: Grade 7
CLUSTER/MODULE: FINE ARTS AND HUMANITIES

PURPOSE:

To show the students how literature and drama are intertwined for both a source of employment and entertainment.

To develop an understanding of the inherent nature and function of art.

To acquaint the student with the dance as it evolved from the early European and African countries to the modern dance of today.

To increase the student's appreciation of art.

To broaden the student's awareness of the individual crafts that are related to the arts. To make the students aware of the many job opportunities related to this area.

SYNOPSIS:

Traditionally the arts have documented man's highest skills and appreciations. This cluster acquaints students with the historical development, the content and the careers related to drama and literature, music, dance, painting, and crafts. No attention is given to the humanities such as philosophy, pedagogy, and others. Knowledge gained in this cluster may lead to interest and subsequent job choice in the arts. Drama and literature are fields that our students have not been oriented to. The performing arts for decades have served almost exclusively as a source of entertainment for the privileged. Blacks have just begun to successfully enter these fields.

Music has been an integral part of the daily life of the individual from its very beginnings. To many people it is almost exclusively entertainment. However, music is also an art form through which one is able to extend and enrich his life. It is felt that our boys and girls need to grow into a more mature relationship with music through broader and deeper experiences with music.

While students are dancing to the latest rock records, many of them are not aware of the different types of dance and how they have evolved.

SYNOPSIS -- Continued

Art must begin to mean more than a picture on a wall to our students. Students in the 7th and 8th grades are old enough to begin to understand and appreciate art.

Crafts by virtue of their potential for involvement provide an unusual interface with the verbal, manipulative, visual and kinesthetic systems through which the whole student learns.

The topics in this cluster are:

1. Drama and Literature
2. Music
3. The Dance
4. Art
5. Crafts

HIGH IMPACT ACTIVITIES:

1. Tour of Kennedy Center for the Performing Arts.
2. Take the students to see a play at one of the local theaters or college campuses.
3. Have students visit the Scout Exposition at the Armory.
4. Have representatives from the American Home Craft Shop (7th Street, NW) come in and demonstrate some leather crafts.
5. Invite a professional or amateur group to perform for the Minischool. Some possible groups are: Police Community Band, Airmen of Note, Howard University Jazz Band, United States Marine Band, Soul Searchers, Young Senators.
6. Tour of the Washington School of Ballet.
7. Tour of the National Gallery of Art/Museum of African Art.

COMMON RESOURCES:

1. John F. Kennedy Center for the Performing Arts
2. Washington Theater Club
3. National Gallery of Art
4. Museum of African Art
5. Drum and Spear Bookstore
6. Cramton Theater, Howard University
7. Lisner Auditorium, George Washington University
8. Wolf Trap, Virginia
9. U.S. Department of the Interior Museum (Indian Arts)
10. Washington School of Ballet
11. Schools of Music, Howard and Catholic Universities

Topic: Drama and Literature

Purpose: To show the student how literature and drama are intertwined for both a source of employment and entertainment. To show the student how drama has evolved throughout history to its present state.

Main Ideas:

1. The history of drama and literature.
2. The types of drama and literature.
3. The social comment related to these fields.
4. The purpose of drama and literature.
5. Drama and literature as they are related to specific cultures.
6. The job opportunities related to these fields.

Quests:

1. Write and present an original play or skit.
2. Have student write a short play.
3. Have the student read one of the books on the 105 classics list and report to the class.
4. Have the student visit the O Street Theatre on Saturday to see a marionette production.
5. Have the student research into the image of Blacks in drama and how it has changed over the years.

Career Opportunities:

1. Unskilled

costume attendant
"extras" (movie and stage)
motion-picture projectionist
prop-man
stand-in
ticket attendant
usher

2. Semi-skilled

make-up technician
prompter
sound technician
stage crewman
ticket agents

3. Skilled

acoustical engineer
correspondent

Career Opportunities --Continued

editorial assistant
film editor
proofreader
radio and television announcer
recording engineer
rewrite man
scriptwriter
stage decorator
theater manager

4. Professional

actor/actress
author
costume designer
drama coach
drama critic
English teacher (college and secondary)
librarian
linguist
playwriter
publisher
radio/television program director/producer

LANGUAGE ARTS

Purpose:

To understand the role of drama within the matrix of all literary forms.

To realize that drama, because it mirrors human conflict, both entertains and instructs.

To learn how drama as a literary form developed from early Greek choruses to medieval religious plays to modern theater and film productions.

To learn about some of the jobs related to dramatic arts.

To improve reading/viewing maturity, especially comparative reading, critical evaluation, interpreting meaning.

Objectives:

Upon completion of work in this unit, the student should be able to:

1. Define both orally and in writing the terms drama, dramatic art, poetic drama, prose fiction, opera, musical.
2. Apply the five key factors in literary analysis (theme, conflict, characterization, plot, style) to any piece of dramatic literature.
3. Organize the major steps in the development of drama in correct chronology.
4. List some of the jobs related to dramatic arts.
5. Demonstrate reading/viewing skills by doing a literary analysis of a self-selected play.

Activities:

To accomplish these objectives, the student may engage in activities such as:

1. Keep a "whole room" bulletin board organizing the following data:
   a. Wall charts listing terms and definitions used in dramatic arts.

Activities -- Continued

b. Flash cards showing the five key factors in literary analysis.
c. A time line with children's drawings that show the development of the drama from Greek times to the present.
d. Lists of jobs related to dramatic art.
e. Children's critical analyses of self-selected plays.
f. Individual reports, drawings, scripts.
g. Write-ups of any common activities such as theater parties, trips to performing art centers, others.

2. Do a dictionary study on words related to dramatic art. (To be selected from the list below).

apron	literary form	prologue
characterization	miracle play	prose fiction
comedy	morality play	recessional
conflict	musical	script
dialogue	narrator	stage left
drama	opera	stage right
dramatis personae	operetta	style
epilogue	plot	theme
form	poetic drama	tragedy

3. Do a series of research lessons (use basic references in the library) to find out how the drama developed from early Greek times to the present.

4. Give two-minute talks on terms and definitions used in dramatic art; key factors in literary analysis; one step in the development of drama.

5. Participate in a series of directed reading lessons on jobs related to the dramatic arts.

6. Write and present brief symposium reports on "The Most Fascinating Job in the Dramatic Arts".

7. See films listed here which present or reinforce major concepts underlying this unit:

a. "Four Ways to Drama"
b. "Theater and You"

Activities -- Continued

c. "Literature Appreciation"
d. "A Night at the Peking Opera"
e. "Our Inheritance from Historic Greece"
f. "Shakespeare's Theater: The Globe Playhouse"
g. "Stagecraft: Stage Lighting"
h. "Stagecraft: General Scenery Construction"
i. "Developing Reading Maturity: Critical Evaluation"
j. "Developing Reading Maturity: Comparative Reading"
k. "Developing Reading Maturity: Interpreting Meaning"

Films available at the University of Iowa.

8. Select a play for independent reading, apply the key factors in literary analysis, and prepare a panel report for the class.

9. Do panel reports on self-selected plays.

10. Take a written/oral test on terms, concepts, skills related to dramatic art.

11. Quest: Attend a theater performance by a Black actors' group. Report to the class.

12. Quest: Do a research report on what the Negro-American playwright has contributed to the development of drama

13. Quest: Visit a local theater and get snapshots of stage preparation; arrange a bulletin board display.

14. Quest: Visit a local television station: tape all the pre-program sounds that show preparations required by every dramatic art: present to class.

15. Quest: Write an original skit or play.

Materials:

1. Colored construction paper, tagboard, letter sets, staples.

Materials -- Continued

2. Packs of manila drawing paper for children's illustrations of the development of drama.
3. Set of dictionaries or Xerox copies of dictionary pages listing words in this unit (one set per child).
4. Sets of World Book Encyclopedia Britannica, Encyclopedia Americana, and other general references for library use on the development of the drama.
5. Multiple copies of Performing Arts Occupations (reprints from Occupational Outlook Handbook, 1970-71, GPO).
6. Films (see activity #7).
7. Mimeographed reading list of appropriate plays for teenagers, for independent selection and reading.
8. Written/oral evaluation device.
9. Camera and film.
10. Tape recorder and tape.

Notes:

Tie-Ins with Specific Career-Related Skills

Viewing accuracy, critical reading skill, evaluative reading skill, eye-hand coordination, increased concentration span, heightened recall skills, increased independent activity.

MATHEMATICS

Purpose: To show students the role of mathematics in drama and literature

Objectives: Upon completion of work in this unit, the student should be able to:

1. Perform the four basic operations using whole numbers, common fractions, and decimal fractions.

2. Convert from common and decimal fractions to percents.

Activities: To accomplish the objectives, the student may engage in activities such as:

1. High Impact: The cost of producing a play. Teams of students select a play from each of different categories (Greek or Roman, Shakespeare, modern, black, etc.) and determine (estimate) cost aspects of their production; specifically:

   a. The total cost of producing a particular play for a specified number of performances, including the rental of a theater, stage setting and props, costumes, advertising, salaries of actors and actresses and support personnel (stagehands, ushers, ticket-takers, etc.) and so on.
   b. Report the results of the above via a poster, so that small group discussions can be conducted in which comparative costs of the various plays are discussed, and in which the estimated cost of producing a particular play by the Minischool can be discussed with attention to cost reductions achievable via use of art and industrial arts resources to create stage settings and props, home economics resources for costumes, and so on.
   c. Based on the above, determine the price of admission by considering such factors as what the public can and will pay, the profit markup, the costs to be covered, the estimated audience volume; and then calculate the total number of tickets that must be sold at a given admission price.

Activities -- Continued

2. Resource persons (in support of Activity 1). Representatives of local drama groups (commercial, university-based, etc.) to discuss the various cost factors to be considered in producing a play and non-actor/actress occupational opportunities associated with the theater.

3. Based on the data from Activity 1, the students can make an itemized list of expenses and income from which they can calculate the percent of the income spent on each item of expense and the percent of profit earned.

4. High Impact, continuation: The students can organize a Minischool drama group to put on one of the plays from Activity 1, with support from various other subject areas (See Tie-Ins).

Materials:

1. Play scripts for Activity 4.
2. Stage settings, props, and costumes for Activity 4.
3. Poster boards, paints.

SCIENCE

Purpose: To give pupils experiences in analyzing the production of sounds as the means of communicating the essence of drama and literature.

Objectives: Upon completion of work in this unit, the student should be able to:

1. Produce a wide variety of sounds tailored to enhance drama.
2. Explain sound as the motion of molecules.
3. Demonstrate the components of sound: wave motion, frequency (pitch), and amplitude (loudness).
4. Explain and diagram the human voice apparatus: the larynx, and its associated resonators.

Activities: To accomplish these objectives, the student may engage in activities such as:

1. Have pupils list the wide variety of sound they hear in a professional drama, reading, or television program. How many of the sounds on the list can be imitated and produced vocally? How many require special equipment to produce them? If more uniformity in response is desired, bring a recording in to play for the class and have pupils list and later analyze the sounds they hear as it is played during the class period. Have selected pupils reproduce vocally sounds they feel can be imitated in this manner. Tie-in with Language Arts.
2. Set up a variety of experiments at learning stations to help pupils discover that sound must travel through some medium/material.
   a. Use various tuning forks to be struck and experimented with. Have beakers of water, sheets of paper, suspended pithballs, and empty wooden boxes at the tuning fork stations. Instruct pupils to use tuning forks as a source of sound and to use the fork to experiment with the other materials at the stations. Demonstrate the correct method for striking a fork.

Activities -- Continued

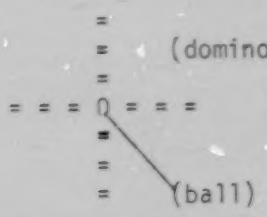
b. Use wooden rulers and steel spatulas at other learning stations and instruct pupils to set them vibrating by clamping or holding one end firmly on the desk. Can it work equally well if the ruler is merely held tightly in the hand instead of on the desk? Why?
c. Place the window pole or other long wood or metal rod at a learning station and instruct one pupil to scratch on one end of it with a pin while another pupil puts his ear to the opposite end of the rod. Try holding a ticking watch against one end. Can it be heard at the other end?
d. Use wind-up alarm clock as a source of sound at a learning station. Provide a bell jar to enclose it, a vacuum plate, and a hand or motor driven vacuum pump to extract the air. Set the alarm to ring in a few minutes, place it on the plate under the bell jar and pump out the air. What change in sound is noted? Why?
e. Place a ticking alarm clock inside an insulated box and put the lid on. Can it be heard? Place a two inch thick layer of cotton batting under it. Can it be heard? Why?
f. Place the gong and clapper of an electric bell in a clean aquarium full of water. Set the bell to ringing. Have a pupil place his ear to the surface of the water and report to the class what he hears.
g. Bring in a recording of a singing group or performer accompanied by whale or porpoise sounds in the background. Are these sounds made underwater? How are they recorded? (Partridge Family: Julie Andrews) (Whales and Nightingales: Judy Collins). Show the film: #2189 "The Recording Engineer". It has a modern upbeat to it and is good for career guidance. Discuss with pupils the talents needed, the physical environment of the recording studio, and the technical equipment involved. Tie-in with Language Arts.

3. After pupils have observed and recorded observations

Activities -- Continued

at all learning stations summarize by listing on the chalkboard the consensus of hypotheses about how sound must travel in each instance. Use a round culture dish with water in it placed in the overhead projector and a tuning fork (or drop a small pebble into the dish of water) to demonstrate that sound travels in all directions from its source.

4. Stand dominoes on their ends in the form of a cross on the overhead projector. Drop a ping pong ball at the intersection to show the longitudinal compression waves by which sound travels in all directions from the initial impact. Let pupils repeat this as many times as necessary later at a learning station in the room.

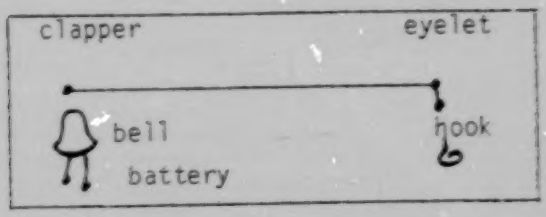


5. Use a stretched steel spring suspended at end to show compression waves again. Squeeze several coils of the spring together in the center. Notice the longitudinal wave resulting. Notice the spring does not move itself -- only the wave along the coils. Develop the idea that sound is a form of energy which causes the motion of molecules.

6. Make wave motion demonstrator: An electrical bell with gong removed and the clapper attached to a string made taut by hanging metal washer weights on its free end. Turn the bell circuit on and add washers one at a time until a standing wave is clearly produced on the string. Define the parts of an energy wave. How high it is (amplitude). How many waves per second (frequency). How long it is (wave length). Point these out on the vibrating string. Have pupils recall the components of waves from the first semester's work on light energy. Pupils diagram several hypothetical waves

Activities -- Continued

of different amplitudes, wave lengths, and frequencies. Use graph paper. Label the component parts.



Tie-in with Mathematics (measuring).

7. Review facts learned in this unit on the production and nature of sound. In light of these facts, how does the human voice produce sound? Have pupils place two fingers on their own throats at the top of the Adam's apple. Hum or count and record what the fingers feel. Hum a low bass note, jump up one octave, then another octave higher. Notice the change in the position of the Adam's apple. Why is this necessary? Diagram the structure of the larynx. Diagram the structure of the skull which permit resonance. Diagram the position of the tongue in the mouth to produce specific vowel and consonant sounds. Make models of vocal cords by using semi-circles of rubber over a funnel. Show the film: #610 "Your Voice". (See reference notes).

Materials:

1. Books
   a. Anderson, Dorothy S. Junior Science Book of Sound, Champaign, Illinois: The Garrard Press, 1962.
   b. Feravolo, Rocco V. More Easy Physics Projects, Englewood Cliffs, New Jersey: Prentice-Hall, Incorporated, 1969.
   c. Thurber, W.A. and Kilburn, R.E. Exploring Physical Science, Boston: Allyn and Bacon, Incorporated, 1963. pp. 202-203 on vocal cords; pp. 188-191 on wave motion.

Materials -- Continued

2. Films (from Twining Materials Audio-Visual Center [D. C. Schools])
   a. #1548 "Sound and How It Travels" (11 min.) P-I
   b. #1549 "Sound Waves and Stars -- The Doppler Effect" C. (12 min.) I. A good film for a quest.
   c. #508 "Sound Waves and Their Sources" C. (11 min.) Explains loudness, pitch, and quality.
   d. #1442 "Sound Waves in Air" B/W (35 min.) S. More technical. For a further quest program.
   e. #2245 "Discovering Where Sounds Travel" C. (11 min.) S-A
   f. #2189 "Recording Engineer, The" C. (11 min.) S.A. Shows a typical day of his work; good variety of sounds.
   g. #610 "Your Voice" B/W (11 min.) S. Animation and actual photographs of vocal cords. Explains phases; respiration, phonation, resonance, and articulation.
   h. #1035 "Learning About Sound" P-I
   i. #1558 "Vibrations" B/W, (14 min.), I-S. Defines production of.

An excellent recording is available on loan from the Bell Telephone Company. (Try C & P Telephone Company locally). "The Science of Sound": How we hear; frequency; pitch; intensity, the Doppler effect echo and reverberation; delay distortion; fundamentals and overtones; quality; filtered music and speech. FX6136. This is a shorter version of FX6007 produced by Bell Telephone Laboratories, Incorporated. Distributed and manufactured by Folkways Record and Service Corporation, 117 W. 46th Street, New York City, N.Y.

SOCIAL STUDIES

Purpose: To inform the students of the many contributions that Black people have made to American Literature.

Objectives: Upon completion of work in this unit, the student should be able to:

1. Find an example of how literature reflects the life style of a people or nation.
2. Name the various types of literature, e.g. novels, short stories, poetry, dramas, fables, folktales, biography, autobiography, essay.
3. Explain why American Blacks were late in entering the literary field.
4. Describe the earliest writings of American Blacks.
5. State the importance of the Harlem Renaissance in creating an outlet for Black expression.
6. Explain why most Black literature is a voice of protest.
7. List several of the major Black writers.
8. List some of the career opportunities related to the literary field.

Activities: To accomplish these objectives, the student may engage in activities such as:

1. Discuss the ways that literature reveals the character and culture of a people or nation. This should include dialects, militancy and the unreality of stereotyping.
2. Write and discuss the effect of the slave experience on the development of literary talent among Blacks.
3. Research and report on selected examples of Black expression in the realm of the spiritual, folk tales, work songs, blues, and sermons as they related to literature. Students should be able to classify as prose, poetry, evaluate for clarity of narrative style.

Activities -- Continued

4. Write an original poem about an impressive and interesting experience or personality that you know.

5. Prepare short reports on one or more of the following: James Weldon Johnson, J. Rosamond Johnson, Melvin Van Peebles, Alain Locke, Claude McKay, Sterling Brown, Countee Cullen, Langston Hughes, Richard Wright, Ralph Ellison, James Baldwin, Arna Bontemps, Gwendolyn Brooks, LeRoi Jones (Imamu Baraka), Margaret Walker, Arthur Davis, Charles Wesley, William Wells Brown, William Stanley Braithwaite, John Oliver Killens, Shirley Graham, J. Saunders Redding, W.E.B. DuBois, Claude Brown, Martin Luther King, Jr., and Malcolm X.

6. Construct a bulletin board display on the job opportunities in the literary field.

7. Compare similar experiences that students have had with the different readings.

8. Read Man Child in the Promised Land by Claude Brown and discuss the lessons there are to be learned from his life story and similar experiences that students have encountered.

9. Discuss the messages that different poems attempt to convey, e.g. "Yet Do I Marvel" by Countee Cullen.

10. Read A Raisin in the Sun by Lorraine Hansberry, act out some of the scenes, and discuss how little the plight of the Black man has changed. Discuss plot and climax.

Materials:

1. Books
   a. Emanuel. James and Gross, Theodore L. Dark Symphony. New York: The Free Press, 1968.

   b. Gayle, Addison. Black Expression, New York: Weybright and Talley Company, 1969

Materials -- Continued

c. Sterling, Dorothy and Quarles, Benjamin. Lift Every Voice, Garden City, New York: Doubleday and Company, Incorporated, 1965.

2. Magazines
   a. Lash, John S. "The American Negro in American Literature" Journal of Negro Education XV (Fall 1946) pp. 722-30.
   b. Redding, J. Saunders. "American Negro Literature" American Scholar XVIII (Spring 1949). pp. 137-48.

BUSINESS EDUCATION

Purpose: To give students an opportunity to become aware of the power of words.

To give students an opportunity to become aware of the planning phase and expense factors involved in attending theatrical events.

To give students an opportunity to look at drama and literature as a source of employment.

Objectives: Upon completion of work in this unit, the student should be able to:

1. Read sentences aloud and pronounce correctly certain italicized words.
2. Underline words from a piece of literature that gives the piece of work its color and life.
3. List the incidental expenses incurred in attending a theater event.
4. Write a job description of any one career opportunity available in the fields of drama or literature.

Activities: To accomplish these objectives, the student may engage in activities such as:

1. Learn a teacher-distributed list of words to launch the class on its way to enlarging and improving individual vocabularies. This list should include:

   backstage
   centerstage
   diction
   eye contact
   outgoing

   Tie-in with Language Arts.

2. Brainstorm different techniques or methods to use in improving vocabulary; have students select specific methods that they will follow throughout the topic. Tie-in with Language Arts.
3. Students working in pairs practice saying aloud

Activities -- Continued

words on classmates' vocabulary lists, using the pronunciation guide of the dictionary. Tie-in with Language Arts.

4. Substitute more colorful expressions for trite ones. Tie-in with Language Arts.

5. Substitute new words for overworked words found in an article, comic book, or television show. Tie-in with Language Arts.

6. Select from newspaper ads a specific play being produced at Arena Stage, Kennedy Center, etc., securing information on specific prices of tickets for various performances and different seats, etc.

7. Role play calling theaters to reserve tickets and write letters to secure theater tickets.

8. Buzz sessions on such topics as:
   a. Transportation costs involved in a night at the theater.
   b. Individual performance tickets versus subscription tickets.
   c. Cost of tickets for week day performances versus weekend performances.

9. Engage in small informal conversational groups to analyze whether their voices attract by checking such things as pitch, frequency, volume, and feeling tone (timbre). Tie-in with Science.

10. Students practice in small groups nonverbal communication exercises. Tie-in with Social Studies.

11. Interview an usher, a ticket-taker, or any other personnel engaged in working at a local theater to discover the tasks, hours, working conditions, salary, etc. of the particular job.

12. Report orally to class their personal reactions to a movie, play, or television show that they recently viewed.

Materials:

1. Books

Materials -- Continued

a. Andrews, Margaret. You Said It, New York: Gregg Division, McGraw-Hill Book Company, 1969.
b. Russon, Allien, Business Behavior, New Rochelle, New York: South-Western Publishing Company, 3rd edition, 1964. (Chapter 7: "The Power of Words")

2. Pamphlets
a. "Technical Writing as a Career", Society of Technical Writers and Publishers, Incorporated. (10 copies) 1010 Vermont Avenue, Northwest, Suite 421, Washington, D.C. 20005.
b. "Jobs and Opportunities for Writers," (single copy), Writer's Digest, Kirk Polking, Editor, 22 East 12th Street, Cincinnati, Ohio, 45210.

Notes:

Tie-in with Specific Career-Related Skills

Skill in verbal communication is important in occupations such as: Actor, Actress, Radio/Television Announcer, Newspaper Reporter, Retail Clerk, Secretary, Personnel Director.

HOME ECONOMICS

Purpose: To gain knowledge of drama and literature in reference to home economics.

Objectives: Upon completion of work in this unit, the student should be able to:

1. Demonstrate ability to use drama in the home or school in terms of one or more of the following:

   a. Write a script for a play for preschoolers to perform, including plans (sketches) for the stage setting, props, and costumes.
   b. Design and make a puppet for use by preschoolers.
   c. Design and/or make a costume either for use by preschoolers or in a Minischool production.
   d. Participate in a Minischool drama production.

2. Demonstrate ability to use literature in the home or school in terms of one or more of the following:

   a. Prepare a reading list of stories to be read to preschoolers, with an annotation of each, or a list for summertime reading of Minischool students, also annotated.
   b. Write a story or outline for one.
   c. Select a story or excerpt from a novel or other source and read it aloud to a small group.
   d. Compile a list of descriptions from literature of domestic scenes.

Activities: To accomplish these objectives, the student may engage in activities such as:

1. High Impact: If the Minischool organizes its own drama production, provide support in stage design, stage settings, props, costumes.

2. Draw sketches of characters from TV shows, with emphasis on their costumes. Tie-in with Art.

Activities -- Continued

3. Write a play for preschoolers, including directions for the stage setting, props, costumes, etc. Tie-in with Language Arts.

4. Collaborate with a group to plan and produce a puppet show, including script, making the puppet stage with curtains, and making puppets (marionettes). Tie-in with Language Arts, Industrial Arts.

5. Compile a list of suggested stories for reading to preschoolers; the stories should be annotated.

6. Compile a list of suggested items for summertime reading by Minischool students; the stories should be annotated.

7. Write a story suitable for reading to preschoolers. Tie-in with Language Arts.

8. Select a piece of literature and do an oral reading to a small group, which may be a group of preschoolers.

9. Invite students from the Fine Arts Department at one of the local universities to come and give a demonstration on costume draping, modeling, etc.

Materials:

1. Reading list for preschoolers (from Language Arts)
2. Reading list for junior high school students (from Language Arts)
3. Pamphlets:
   a. How to Make Costumes (for school plays and pageants). Miss Rit and the Home Service Department, 1437 West Morris Street, Indianapolis 6, Indiana.
   b. Beautiful Batik and Fancy Fabrics, Consumer Service Department, Best Foods, A Division of C.P.C. International, Incorporated, International Plaza, Englewood Cliffs, New Jersey 07632.

MUSIC

Purpose:

To show students the interrelationships that exist between the temporal arts of Music and Poetry.

To acquaint students with the power music has to enhance and convey dramatic value in staged works.

To review various rhythmic patterns as they are found in lines of poetry (the rhythmic feet) and the notation of these rhythmic patterns.

To acquaint students with the number of job opportunities that exist in the theater for musicians, sound men, and mixers.

Objectives:

Upon completion of work in this unit, the student should be able to:

1. Identify the rhythmic feet or poetic feet (anapestic, dactylic, iambic, spondaic, trochaic)
2. Notate various poetic rhythmic patterns using quarter and eighth notes.
3. Identify a number of percussion instruments, tuned and untuned, their construction and some geographical areas in which they are found.
4. State or list specific and appropriate musical instruments for a variety of dramatic situations.

Activities:

To accomplish these objectives, the student may engage in activities such as:

1. Compare phrase, line, stanza with comparable musical terms such as phrase, period, section, movement.
2. Review or introduce the instruments of the orchestral percussion section.
3. Listen to Carlos Chavez, Toccata for Percussion and Villa Lobos' Little Train (both use Latin-American instruments).
4. Review notation for rhythmic patterns and relate to poetic feet.

Activities -- continued

5. Listen to recordings of "The Geographical Fugue" of Tech, and the Chorus from Choephores by Darius Milhaud. (These pieces illustrate spoken rhythms by a chorus and spoken chorus work accompanied by percussion instruments). Examine the texts of these works to find out why they were set in this particular way.

6. Use choral speaking of selected poems and lyrics of songs in a written rhythm. Have percussion instruments improvise a suitable accompaniment.

7. Determine which instruments of the percussion section would best be used to accompany a reading of the following poems:

   "Bells" by Edgar Allen Poe
   "Congo" by Vachel Lindsay
   "Barrel-Organ" by Alfred Noyes
   "The Bean Eaters" by Gwendolyn Brook

8. Notate the rhythm of individual lines of these poems.

9. Read James Weldon Johnson's "Lift Every Voice and Sing." Discuss the rhythm and appropriate setting and then sing the music of J. Rosamond Johnson. Read Langston Hughes' poem, "I, Too, Sing America," and develop it as as to how it could best be set to music. Do the same thing with "God's Trombones."

10. Write an original play or skit on the life of a drum. Include a variety of other instruments/characters, and have individual students research assigned instruments including their construction, structure and method of playing. The skit should include ideas as to the gathering of the materials to make it, its design and function in the community, its place in the family of percussion instruments. Have as many of the different instruments as possible in the "finale". Include a variety of national dances with improvised or planned choreography. Compare the results with Duke Ellington's "A Drum is a Woman", and "God's Trombones."

Activities -- Continued

11. Utilize role-playing and characterization of other instruments to discuss their origin, function, structure and method of sounding.

Materials:

1. Books:
   a. Dietz and Olatunji. Musical Instruments of Africa.
   b. Palgrave, F.T. (Ed.). The Golden Treasury. Mentor Books, MQ 305
   c. Perrine, Laurence (Ed.). Sound and Sense: Harcourt, Brace and World.
2. Recordings:
   a. African Drums 4502 LC R-A-56-287 (Includes African Drumming) Folkways
   b. American Negro Folk and Work Song Rhythms 7654 Folkways LC R-68-420
   c. Langston Hughes' "Jerico-Jim Crow" 9671 Folkways LC-R 66-2077
   d. The Glory of Negro History 7752 Folkways LC-R 58-570
   e. The Orchestra and Its Instruments FT3602 Folkways
   f. Noise and Musician Notes 7M-32 Lyric Sales P.O. Box 20307, Los Angeles, California 90006
   g. A Drum Is a Woman, Duke Ellington
   h. LIFT EVERY VOICE AND SING-MUSIC: J. Rosamond Johnson; Lyrics: J. Weldon Johnson

GRADE 7

CAREER CLUSTER MODULE

III

FINE ARTS AND HUMANITIES

Unit/Topic 2 - Music

Topic: Music

Purpose: To develop an understanding of the inherent nature and function of music as an art.

Main Ideas:

1. Music as a form of expression.
2. Historical considerations.
3. Relationship of music to other disciplines in the humanities.
4. Types of musical performances.
5. Design in music.
6. Elements of music.
7. Music of today.

Quests:

1. Research the development of American jazz and its influence on the American culture.
2. Trace the role of singing in man's social and recreational activities throughout history.
3. Research and report on Africa's role in the development of music.

Career Opportunities:

1. Unskilled

   ticket attendant
   usher
   vending machine service personnel

2. Semi-skilled

   sales personnel
   television and radio service technician

3. Skilled

   arranger
   disc jockey
   electronics technician
   instrument repairman
   music librarian
   radio and television announcer
   recording engineer
   tuner technician

4. Professional

   accompanist

Career Opportunities--Continued

band director
choir master
church organist
composer
conductor
instrumentalist
librettist
lyricist
singer
teacher: conservatories of music, public school and private music teachers

LANGUAGE ARTS

Purposes:

To realize that music is another way man has devised to express his spiritual nature.

To learn about some of the major constituents of music: melody, harmony, rhythm.

To increase knowledge about the instruments of the orchestra and band.

To meet some of the great masters of music and to experience their works personally.

To explore job opportunities in music performance and teaching music.

To become aware of the power in the music of language.

To learn to analyze language for its phonological constituents: pitch, stress, juncture, cadence.

Objectives:

Upon completion of work in this unit, the students should be able to:

1. Explain several of the roles of music in life.
2. Identify the basic constituents of music: Melody, harmony, rhythm.
3. Recognize (name) the groups of instruments in the band and orchestra, including percussion, string, brass, woodwinds
4. Distinguish vocal from instrumental music.
5. Recognize some of the great masters of classical music: Beethoven, Brahms, Handel, Liszt, Mozart, Schubert.
6. React positively to samples of classical pieces written by the masters above.
7. Contrast classical, popular, folk and jazz music.
8. List jobs in music and music education.

Objectives -- Continued

9. Discuss why the language of music moves men to action and thought.

10. Analyze language samples, pointing out the super-segmental phonemes of pitch, stress, juncture, and cadence.

11. Create language samples that are musically strong.

Activities: To accomplish the objectives, the student may engage in activities such as:

1. Keep a whole-room bulletin board, "Music Makers Yesterday and Today", to organize data for this unit.

2. See the following films:

   a. "Harmony in Music"
   b. "Melody in Music"
   c. "Rhythm in Music"
   d. "Instruments of the Band and Orchestra: Brasses, Percussions, Strings, Woodwinds
   e. "Forms of Music: Instrumental"
   f. "Vocal Music"
   g. "Folk Songs of America's History"
   h. "Stephen Foster and His Songs"
   i. "Marian Anderson"
   j. "Beethoven and His Music"
   k. "Brahms and His Music"
   l. "Handel and His Music"
   m. "Liszt and His Music"
   n. "Mozart and His Music"
   o. "Schubert and His Music"
   p. "The Humanities: What They Are and What They Do"
   q. "Music: Career or Hobby"

   N.B. Films available from University of Iowa.

3. Keep individual vocabulary lists of musical terms; display on bulletin board when finished.

4. Bring pictures of musicians and instruments: mount, write legends, add to room bulletin board.

Activities -- Continued

5. Do library research with written reports on jobs in music: type, mount, and display on bulletin board.

6. Listen to poetry records that emphasize the music in language: a. T.S. Eliot, b. Edgar Allen Poe c. Sidney Lanier, d. Paul Laurence Dunbar, e. others.

7. Work in a series of development lessons with the teacher to find out what pitch, stress, and juncture create in language. (Use teacher-made booklet).

8. Write original language samples in prose or poetry; append a phonemic analysis.

9. Present original language samples with analyses to class; display on bulletin board.

10. Take a test on material included in this unit (teacher will probably stress auditory discrimination).

11. Prepare writeups of any common activities in this unit for bulletin board: type, mount display.

12. Organize a cluster culmination on the humanities. Provide an audience situation in which each student must perform:

    a. discuss and show an original art work or craft
    b. play an instrument
    c. recite poetry or do dramatic passages
    d. sing

Materials:

1. Tagboard, construction paper, corrugated paper, letters
2. Stapler for classroom bulletin board, pictures (commercial) of great masters of music
3. Typewriter
4. Poetry records (See Activity #6 above)
5. Dittoed handout (one for each student) on the supersegmental phonemes in the English language (Any college linguistics text or a standard

Materials -- Continued

linguistic dictionary, Mario Pei's for example, will give this information.)
6. Evaluation instrument for this unit
7. Place to stage culminating activity (See Activity 12 above).
8. See Activity #2 above.

MATHEMATICS

Purpose: To show students the role of mathematics in music.

Objectives: Upon completion of work in this unit, the student should be able to:

1. Identify situations in which ratio is applicable and use ratios as a means for comparison.
2. Find a missing element in a proportion.
3. Construct a proportion when appropriate in a given problem situation.
4. Identify, illustrate, and classify quadrilaterals.

Activities: To accomplish these objectives, the student may engage in activities such as:

1. Musical triads and mathematical ratios.
   a. The music teacher is to present the three triads (group of three notes), namely: the Tonic Triad, the Dominant Triad, and the Sub-dominant Triad. The music teacher should also indicate the triads used by different cultures: country, jazz, oriental, African, rock and roll, etc.
   b. The math teacher is to show the students how to use ratio and proportion to calculate the frequency of various notes on musical instruments, using data provided by the music teacher.
   c. Students can do various calculations (See attached notes).
2. Construct a model keyboard and use it to calculate the frequencies of arbitrarily designated notes.
3. Following an explanation by the music teacher of tuning various instruments relative to frequencies of notes on various types of musical scales (diatonic, equal temperament, etc.), students can calculate any frequencies used by the music teacher for verification or any frequencies the teacher wishes to know.

Materials:

Materials for constructing a keyboard (See Activity 2).

Notes:

Musical Triads and Mathematical Ratios

Some of the information necessary for Activity 1 follows:

C	D	E	F	G	A	B	C'	D'
Do	Re	Mi	Fa	Sol	La	Ti	Do'	Re'

	4	5	6
Tonic Triad	Do	Mi	Sol
Dominant Triad	Sol	Ti	Re'
Subdominant Triad	Fa	La	Do'

The frequency of the note A to the right of middle C is assigned the value of 440 vibrations/sec.

Sample calculate the vibrations per second for Do' or the C note to the right of middle C.

$\frac{\text{Do'}}{\text{La}} = \frac{\text{freq. of Do'}}{\text{freq. of La}}$; $\frac{6}{5} = \frac{\text{freq. of Do'}}{440}$; $\text{freq. of Do'} = \frac{6}{5}\frac{440}{1} = 440.1\ 1/5$

Freq. of Do' = 528 vibrations/second

Sample Calculation. Calculate the frequency of Do'. Since Do' is one octave above Do, the frequency is twice as much. Thus:

$\frac{\text{Do}}{\text{Do'}} = \frac{\text{freq. of Do}}{\text{freq. of Do'}}$; $\frac{1}{2} = \frac{\text{freq. of Do}}{528}$; $\text{freq. of Do} = \frac{528}{2}$

Freq. of Do = 264 V/S

Tie-Ins with Other Subject Areas

Science -- special presentation on physical energy aspect of music (vibrations; sound waves; amplitude and frequency relation to volume (loudness) and (pitch).

SCIENCE

Purpose: To help pupils understand that musical sounds depend on the material which is set into motion and the overtones added by surrounding resonators.

Objectives: Upon completion of work in this unit, the student should be able to:

1. Explain the origin of vibrations for voice, string, woodwind, brass, and percussion instruments.
2. Recognize the harmonies in a major tonic chord and a minor chord.
3. Give examples of some specifics of the workmanship that goes into making a fine instrument.
4. Explain how the amplifier picks up sound from a guitar.

Activities: To accomplish these objectives, the student may engage in activities such as:

1. Experiment with striking many different objects to produce a musical sound. Demonstrate as many different drums as possible: bongos, kettle, snare, bass, and African. Demonstrate a xylophone. Examine the materials of a drum head: skin, paper, metal, and wood. Examine strikers of various kinds. List the essential parts of a drum to make a resonant vibration. Help pupils analyze what characteristics of each drum produce its characteristic pitch and resonance.
2. Experiment with reeds and bottles over which to pass columns of air. Use soda straws to make reeds. Have woodwind instruments of the orchestra demonstrated by class members. Determine what effect the length of the air column has in producing pitch. Contrast the source of vibration for reeds with that of percussion instruments. What effect does the material of the instrument have on its resonance? Instruments to hear: clarinet, saxophone, flute, oboe, bassoon, piccolo, harmonica.

Activities -- Continued

3. Experiment with vibrating strings. Use rubber bands of various thicknesses and lengths. Use cigar boxes, show boxes, and other sturdy frames on which to stretch the strings. Use the sonometer. Apply different weights to the string. Have class members demonstrate a guitar, a violin, bass viol, and other string instruments. What is the difference between bowing and plucking? Visit the auditorium or music room and examine closely the structure of the grand piano. Experiment by striking different keys of the piano while watching inside, correlate length of string with pitch; thickness of string with pitch, and tension on string with pitch. Contrast the source of vibration for string instruments with that of woodwinds and percussion. Have a guest electric guitarist play his instrument without the amplifier attached and then with the amplifier attached. Make a block diagram of the energy changes involved in this instrument and its electronic hookup.

4. Experiment with hollow cardboard tubes, pipes, cowhorn, bugle, and other hollow tubes by means of which the lips can be set into vibration. How does the material of which the tubing is made affect the resonance and tone of the sound? Have class members demonstrate a trumpet, bugle, trombone, tuba, French horn, and other instruments of the brass family. Have members play only the mouthpiece, as well as the instrument with mouthpiece in place. Play also with a mute. Analyze what the component parts of the brass family instruments are that cause vibration, control pitch, and determine tone and resonance. Compare the source of vibration in brass instruments with those of the previous families.

Activities -- Continued

5. Have members of the school's choir demonstrate bass, alto, tenor, and soprano voices. Is there any correlation between size of the individual's neck and his voice part? Is there any correlation between his age and his voice part? What happens to boys ages 11 to 16 that causes their voices to "crack" at unexpected times?

6. Have members of a singing group demonstrate singing in two, three, and four-part harmony. Put the notes sung on any given chord on the board. Use different tuning forks if available to reproduce this chord sound. List the cycles per second for each note of the chord. Reduce these CPS to a simple ratio if possible by finding a common divisor. Develop with the class a simple theory of harmony based on ratios of cycles per second. Tie-in with Mathematics.

Materials:

1. Books:
   a. Feravolo, Rocco. Wonders of Sound, New York: Dodd, Mead and Company, 1962.
   b. Kettlekamp, Larry. Drums, Rattles, and Bells, New York: William Morrow and Company, 1960.
   c. _____. Flutes, Whistles, and Reeds, New York: William Morrow and Company, 1962.
   d. Mandell, M. and Wood, R. E. Make Your Own Musical Instruments, New York: Sterling Publishing Company, Incorporated, 1962.

2. Films:
   Films from Twining Materials and Audio-Visual Center (D.C. Schools)
   a. #1840 "Orchestral Percussion" C. (23 min.) History and construction of percussion instruments. Demonstration of playing techniques.
   b. #889 "Woodwind Choir, The" (2 ed.) B/W 11 min., I-S. Various woodwind instruments are played; tone, quality, and playing technique stressed.
   c. #888 "String Choir, The" (2 ed.) B/W (11 min.) I.S. The moods and effect conveyed by these instruments.

Materials -- Continued

d. #1551 "String Trio, The" B/W (11 min.) S violin, viola and cello; function of each part of the instrument, how sounds are produced, and the difference between each.
e. #886 "Brass Choir, The" (2 ed.) B/W (11 min.) Illustrates the timbre of various brass instruments.
f. #383 "Music in the Wind" B (11 min.) Shows the building of an organ and its history.
g. #1918 "Discovering the Music of Africa" C (20 min.) I-S Bells, rattles, and drums; traditional dances.
h. #1501 "Flute, Clarinet, and Bassoon" B (11 min.) S Principles of producing sound and playing a scale.
i. #694 "Harmony in Music" B (14 min.) I-S Relates harmony to chords and how chords are built.
j. #2294 "Science of Musical Sounds, The" C (11 min.) S. Uses harp, flute, and xylophone. Uses an oscilloscope to analyze pitch, etc.
k. #1555 "Trumpet, Horn and Trombone" B. (11 min.) S. Explains function of the valves and the slide.
l. #1596 "Marian Anderson" B. (26 min.) S. Life, good for career guidance.

Career Development Curriculum Guide: Grade 7
Fine Arts and Humanities
Music

SOCIAL STUDIES

Purpose: To explore music as a form of expression that reflects the social conditions and historical development of the culture (society) and subcultures (communities, groups) within it.

Music is as old as man and may have preceded man's development of formal language. As a primary form of emotional expression and gratification, music has become, in our society, the basis for a significant, complex commercial enterprise in which there are a variety of occupational opportunities.

Objectives: Upon completion of work in this unit, the student should be able to:

1. Demonstrate realization of the importance of music to a people (country, nation, culture); such as:

   a. State that national anthems are one reflection of the importance of music, list situations in which the national anthem is played, and give one or more reasons why -- that is, what purposes a national anthem is supposed to serve.
   b. List one or more songs of importance in our nation's history and describe briefly the historical significance of each.
   c. List one or more spirituals associated with the history of slavery in the U.S. and state one or more views as to why they were important to slaves as an oppressed people.

2. Write lyrics for a given melody to illustrate a song for social purpose, such as a school song, a community song, or a song identified with some cause or group important to the student.

3. Identify the relationships between moods and music; specifically:

   a. Given a list of "moods", state for each one or more songs reflecting that mood.
   b. Given a list of song titles, indicate the mood associated with each by selecting one or more of the mood terms from 3a.

Objectives -- Continued

4. Identify various musical instruments by naming them (or depictions of them) and/or the sounds produced by different instruments.

5. List one or more contributions of black musicians to the world's music; include composers as well as performers.

6. List non-musician career opportunities associated with music and describe at least one.

Activities: To accomplish the objectives, the student may engage in activities such as:

1. Listen to music from different countries and discuss its effects as the basis for compiling a list of mood names.

2. Field trip: Attend a musical event (concert, etc.) featuring music of a given country or culture. This should be preceded by research: studying background material on the country or culture in question.

3. Resource person: Hear a representative of the National Symphony discuss the orchestra and particular non-musician jobs associated with it.

4. Collaborate in teams to prepare posters of musical instruments and to collect recordings of them. These may be used in team compositions where teams win points by naming depictions correctly and/or the sound of different instruments.

5. Resource person: Hear an outstanding black musician describe her or his experiences in the world of music (e.g., Roberta Flack, once a teacher at Browne Junior High). The individual might be asked to emphasize the realities of achieving success and various non-musician positions in the music world. Note: This might be done as a Minischool or combined Minischool project to raise funds for school related activities or projects.

Activities -- Continued

6. Resource person: Hear a representative of the Museum of African Art (316 A St. N.E.; 546-7424) Mr. Adeyemi or Mr. Chincongo--discuss the meaning of African music.

7. Field trip: Visit the Museum of African Art for a lecture and demonstration of African music. Note: Students are given instruments and instructions: this is a must! Everyone participates.

8. Field trip: Attend a concert by the Howard University Gospel Singers. Afterward, do research to determine the sources of the music sung.

9. Individual/Group Quest.

   a. Prepare a set of posters or a booklet showing for various nations their most revered song and the historical background of each such song.
   b. Prepare an oral/written report on topics such as
      1) The factors that determine how long or short lived a piece of music may be.
      2) How the ratings of popular songs are determined for weekly status reports.
      3) A day in the life of a disc jockey.
   c. Develop a display portraying the importance of music in the history of:
      1) The early American Indians
      2) The Greeks or other ancient civilizations.
      3) The Judaic or Moslem religions.
      4) The Catholic Church
      5) The Courts of Medieval England or France.
   d. Other topics for displays or oral/written reports:
      1) The importance of the drum in African music.
      2) The drum as a means of communication.
      3) The origins of specific musical instruments.
      4) The origins of Latin American music: for example, the tangara to tango.
   e. Organize a regular (weekly) survey of music preferences of Minischool students and report the results with a bulletin board or poster display.

Activities -- Continued

f. Write a new school or other social purpose song by selecting the melody of an existing song and writing new lyrics for the melody. Note: a competition can be held to choose the best ones.

Materials:

1. Books:
   a. Bauer, Marion and Peyer, Ethel. How Music Grew, New York, G.P.Putnam and Sons,
   b. Browne, C.C. Our National Ballads, New York, Thomas Y. Crowell Co.
   c. Johnson, James Weldon and Johnson, J.Rosamand. The Books of American Negro Spirituals (2 Vols. in 1), Viking Press, New York, N.Y., 1962.
   d. Lyons, Dr. John Henry. Stories of Our American Patriotic Songs. Vanguard Press, New York, N.Y.
   e. Newman, Shirlee. Marian Anderson--Lady from Philadelphia, Westminster Press, New York, N.Y.

Notes:

Tie-Ins with Other Subject Areas

Language Arts--general support to Activity 9; also, arranging to help students write transcriptions of their favorite songs, as well as statements explaining their choices; compiling adjectives vis-a-vis Activity 1.
Mathematics--special presentation on the mathematical symbols (so to speak) used in music to show the various beats and duration of notes; prepare associated verbal math problems; have students use the time per band information on record albums to calculate the total time per side, per album.
Science--special presentation on the physics of sound production with instruments, with particular attention to the concepts of volume and pitch.
Industrial Arts--Have students build simulated instruments; if feasible, record these on tape or arrange a Minischool "concert" to display and demonstrate these.
Home Economics--have the students do comparison shopping with respect to musical products (record albums, record players, etc.)

Notes -- Continued

Art--help students to design and execute displays of music-related matters, with particular attention to drawings by students of non-musician support personnel (disc jockey, sound engineers, music shop sales personnel, music teachers, etc.)

BUSINESS EDUCATION

Purpose: To develop an understanding that music is an integral part of every individual's daily life.

To give students an opportunity to become aware of the business aspects of music.

Objectives: Upon completion of work in this unit, the student should be able to:

1. List the elements involved in a sales contract and the obligations of the buyer and seller.
2. File in alphabetical order the names of recording stars and/or names of various record albums.
3. Write an informal report on why music is part of the American business economy as well as an expression of an individual taste.

Activities: To accomplish these objectives, the student may engage in activities such as:

1. Collect announcements of current musical events and make up a bulletin board showing the different musical tastes represented.
2. Interview an older person to find out the pieces of music he would most miss if the music could never be heard again. Compare specific pieces with a list of musical favorites from classmates.
3. Visit a record store or record department and note the different kinds of musical records available for sale. Use this information in setting up library. (See Activity 9 below).
4. Interview a retail clerk in a record store to find out what kinds of records are most frequently purchased and by whom, or read a business report on the industry; report findings in writing.
5. Compare the costs of different types of records including royalties to songwriters, vocalists. Discuss how musical choice might be related to cost and seasonal factors.

Activities -- Continued

6. Research and discuss the bailment implications involved in lending records to classmates. Include the terms bailor, bailee.

7. Have class members investigate the contractual obligations involved for a minor to become a member of a record club. Have the class discuss the pros and cons of belonging to clubs.

8. Listen to a teacher-directed discussion on how music is used to increase work output. Class members brainstorm appropriate types of music for different types of work.

9. Organize a records library; students should contribute old records. Set up a simple but appropriate inventory control and filing system in conjunction with the library. Tie-in with Language Arts.

10. Follow a teacher demonstration of typing to music.

11. Form a panel to discuss music as a form of communication. Student panelists, representing different members of our society, explain the reasons for their particular choice of musical selections.

12. Compare the initial costs involved in purchasing various types of musical instruments, new as well as second-handed ones. Then, discuss factors to consider in playing a musical instrument as a hobby.

Materials:

1. Books:
   a. Fahrner and Gibbs: Basic Rules of Alphabetic Filing (a programmed text--can be completed in two to three hours), New Rochelle, New York: South-Western Publishing Company.
   b. Fisk and Snapp. Applied Business Law. New Rochelle, New York: South-Western Publishing Company, 9th edition.
2. Brochures:
   Record Clubs, Membership Contracts

Notes:-- Continued

Tie-Ins With Specific Career-Related Skills

Skill in interpreting contractual obligations is important in occupations such as: Retail Salesman, Musician, Conductor, Vocalist, Agent, Actor, Actress,and in the role of personal consumer

HOME ECONOMICS

Purpose: To broaden the student's knowledge of the role of music in individual development, in the home and elsewhere, including music in church, school, and community entertainment.

Objectives: Upon completion of work in this unit, the student should be able to:

1. List the kinds of music to which he has been exposed during his own development and describe typical situations in which music was important. important.

2. State his own views about the role of music in child development; specifically, the kinds of musical experiences he would want to provide for his children.

Activities: To accomplish these objectives, the student may engage in activities such as:

1. Have the class listen to samples of classical, jazz, folk, and rock and roll music, and classify samples. Then have each class member write a "musical autobiography" in the form of a list of the kinds of music encountered personally in his life, the situations in which music was important, and the positive and negative aspects of his experience to date. Tie in with Language Arts.

2. Participate in small group discussions to plan musical experiences for children's development, such as at home or in Head Start-type programs, etc. Each group is to compile a list of suggestions and select a representative.

3. In extension of Activity 2, the group representatives should plan and conduct a panel discussion to report the results of the work of the groups.

4. Collaborate in compiling a list of community resources for providing children and Minischool students and their parents with opportunities for music experiences.

Career Development Curriculum Guide: Grade 7
Fine Arts and Humanities
Music, HOME ECONOMICS

Materials:

1. Record player
2. Records of classical, jazz, folk and rock and roll music

MUSIC

Purpose:

To instill in the pupil an appreciation of music as an aesthetic experience and as a necessary means for man to express himself.

To show students that there are a number of different musics as there are a number of different cultures, and that differences do not determine degrees of quality.

To review pitch and rhythmic notation and to use these materials in explaining the makeup of other musics.

To acquaint students with career opportunities in music.

Objectives:

Upon completion of work in this unit, the student should be able to:

1. Read from sight simple melodic lines in two and three parts.
2. Notate simple melodies dictated by the teacher.
3. Differentiate between various instruments of the orchestra by sound and state their method of producing sound.
4. Differentiate between various keyboard instruments and state their method of producing sound.
5. Create rudimentary melodies from arbitrary scales.
6. List a significant number of contemporary Black composers and performers of music.
7. List at least ten careers in the field of music.

Activities:

To accomplish these objectives, the student may engage in activities such as:

1. Review the basic elements of music -- rhythm, melody, harmony, texture, tone color. Have the students give a number of different examples of each through performance, recordings, reports, etc. Also, review the following words:

Activities -- Continued

a. alto	g. opera
b. aria	h. operetta
c. base	i. sonata
d. contralto	j. soprano
e. forte	k. tenor
f. lyric	l. tone color

2. Review also the basic notation and calligraphy of music, i.e., the staff, note shapes, clefs, pitch names. This is to be done in conjunction with Activity #1.

3. Illustrate most of this material at the piano. Use the keyboard to explain scale structure and formation. Incorporate into the lesson material about the basic construction and design of keyboard instruments, their maintenance and repair, their historical development from the early harpsichord and clavichord and pipe organ. Illustrate how pitch is produced. This material will be tied in with science and mathematics. Crafts should also include some material on instrument construction.

4. Compile biographies of great keyboard composers and performers such as: Waller, Peterson, Watts, Basie, Garner, Simon, Monk, and Shirley. Play examples of the different styles employed by these musicians and discuss the place of each style in the social life of the community.

5. Using the keyboard invent arbitrary scales (whole-tone, pentatonic, etc.) and have the students compose original melodies that can be exchanged and performed. The object of this is to develop an ability to translate symbols into sounds and sounds into symbols. It might be possible to utilize one of the children's poems of Langston Hughes as a text for the melody.

6. Other activities are listed on the Front Page of this topic. It is important to remember, however, that for valid and valuable musical experiences to take place in the schools it is necessary for the music teacher to have a realistic amount of time

Activities -- Continued

to rehearse and prepare the students. Adequate rehearsal time is as important as any Group Quest or Field Trip activity in that a well performed musical experience is its own reward for the performer. A large scale production in which many departments in the school can be called upon to contribute is a very valuable experience and would open many areas in which careers could be contemplated. This activity must be started very early in the school year, perhaps even before the year actually starts for the teachers involved. The planning and coordination of activities involving the English, Drama, Home Economics, Craft and Shop, Music, Art and Design, and Physical Education (Dance) teachers must be very well organized if success and self-satisfaction are to be enjoyed by the students. The planning and organization take a great deal of time, as do the actual rehearsing of music, construction of the sets, public relations and advertising, costume design and execution. In contemplating an activity of this type, realistic appraisals of the time needed to complete it satisfactorily must be given serious consideration.

7. Invite members of the Armed Forces musical organizations to perform and to explain the functioning and maintenance of their instruments. Tie this in with the Science Unit and the Craft Unit. Have these performers present as many different musical styles as possible. Besides concert performances most of these musicians are also jazz oriented. Have them demonstrate the different styles of playing involved in these two types of music. Have an individual student report on the type of playing used for the Double Basses in symphony orchestras and in dance or jazz groups. Include in the report, besides the methods of playing, some information concerning materials of construction, design, and how the instrument should be maintained for optimum performance.

Materials:

Words for: "Lift Every Voice and Sing" by James W. Johnson and J. R. Johnson; "The Barrel-Organ" by Alfred Noyes

Books:

Acoff, Arnold. I Am the Darker Brother: Macmillan and Company.
Butcher, Margaret. The Negro in American Culture: Mentor Books, (MD206), 1956.
Courlander, H. Negro Folk Music, U.S.A.
Cuney-Hare, Maude. Negro Musicians and Their Music: Associated Publishers.
Ditze, Betty W. Musical Instruments of Africa: M. Batatunde Olutungie, 1965.
Duncan, Josh. Freedom in the Air: Song Movements of the Sixties.
Eaton, J. Trumpeter's Tale: The Story of the Young Louis Armstrong.
Erlich, Lillian. What Jazz Is All About.
Goffin, Robert. Horn of Plenty: Story of Louis Armstrong: Allen, Towne and Heath, Incorporated.
Grammond, Peter. Duke Ellington: His Life and Music: Roy.
Hentoff, Nat. Jazz Country.
Hughes, Famous Negro Music Makers: Dodd, Mead.
_____. The Langston Hughes Reader
_____. The First Book of Jazz
Johnson, J.W. and J.R. Book of American Negro Spirituals.
Jones, LeRoi (Imamu Baraka) and Morrow, William. Black Music.
_____. Blues People: Negro Music in White America.
Kirkeby, Ed. Ain't Misbehavin': Story of Fats Waller.
Sayers, W.C.B. Samuel Coleridge-Taylor: Musician: Cassell and Company.
Stevenson, A. Singing to the World: Marian Anderson.
White, Josh. Josh White Song Book.
Wesley, Charles H. Negro in Music and Art: International Book Corporation, No date. 10 volumes.
Whiting, Helen A. Negro Art Music and Rhyme for Young Folks, Book II, Washington D.C.: Associated Publishers, Incorporated, 1967.
Work, John. American Negro Songs and Spirituals.

GRADE 7

CAREER CLUSTER MODULE

III

FINE ARTS AND HUMANITIES

Unit/Topic 3 - The Dance

Topic: The Dance

Purpose: Acquaint the student with the dance as it evolved from the early European and African countries to the modern dance of today.

Main Ideas:

1. Acquaint the student with different styles of dance used in other countries.
2. Acquaint the students with the areas of dance for immediate or future employment possibilities.
3. Acquaint the student with the way in which music and rhythm relate to body movements in dance.
4. Acquaint the student with the different uses of dance.

Quests:

1. Research American jazz as the development of music for dancing.
2. Research and report on Africa's role in the development of today's dances.
3. Report on the societal customs associated with the origin and function of folk and national dance forms.

Career Opportunities:

1. Unskilled

   costume attendant
   prop-man
   stage and set crewman

2. Semi-skilled

   fashion model
   makeup artist
   pattern maker

3. Skilled

   athlete
   costume designer
   physical therapist
   recreation specialist

Career Opportunities -- Continued

4. Professional

choreographer
dance performer
dance director
physical education teacher

LANGUAGE ARTS

Purpose:

To understand that dance is an effective form of non-verbal communication.

To realize that dance has world-wide significance as an art form.

To learn the names and moods of some common national dance forms.

To explore job opportunities related to dance.

To develop response to the cadence (movement) of language while working with non-language, particularly to the rhythm of phrase and clause structure in sentences.

Objectives:

Upon completion of work in this unit, the student should be able to:

1. Explain both orally and in writing how dance is used as non-verbal communication.
2. Discuss how people of many nations have developed characteristic dances as art forms. Include classical ballet, modern dance.
3. List some of the jobs related to dance as a performing art.
4. Analyze sentences in prose and poetry to find the phrase and clause structure underlying their cadence (rhythm). Also, indicate ellipses and points where pauses are appropriate.
5. Respond to the unique rhythms (style) of several writers by creative imitation.

Activities:

To accomplish these objectives, the student may engage in activities such as:

1. See films presenting and reinforcing concepts underlying this unit:

Activities -- Continued

a. "A Dancer's World"
b. "Language of Modern Dance"
c. "Trance and Dance in Bali"
d. "Smoki Snake Dance"
e. "People of the Congo"
f. "Chinese, Korean, and Japanese Dance"
g. "Developing Reading Maturity: Understanding Style" (Coronet)
h. "Let's Dance" (Coronet)

N.B. Unless otherwise indicated, these films are available from the University of Iowa.

2. Listen to records of dance forms of several countries; describe in writing the mood (movement, rhythm) of each.

a. polka
b. Scottish reel
c. Virginia reel
d. mazurka
e. tarantella

Have students research social significance of these dances. Tie-in with Social Studies, Music.

3. Make a dance book, recording ideas, terms, clippings related to this unit.

4. Read "Employment Outlook: Dancers" (from Occupational Outlook Handbook, 1970-71, GPO); list jobs and job descriptions related to dancing as a performing art. Tie-in with Music.

5. Analyze prose sentences in Employment Outlook to insure mastery of phrase and clause recognition. This should include adverb phrases, noun phrases, prepositional phrases, and main, dependent, independent and subordinate clauses.

6. Analyze poetry selections (teacher's choices) to note effect of phrase and clause construction on the rhythm (movement, cadence) of verbal art.

7. Write original short poems or prose passages imitating the unique cadence of each writer studied. (Whitman and Browning make good contrasts in cadence; Dunbar and Hughes selections can be used

Activities -- Continued

effectively).

8. Present original writing to class, explaining the underlying syntax.

9. Take a test emphasizing terms and grammatical concepts in this unit.

10. Quest: write a piece of choral poetry and work out appropriate dance movements. Tie-in with Music.

11. Quest: use finger paints; make a movement picture to accompany a creative passage in prose or poetry. Tie-in with Art.

12. Illustrate national costumes worn for folk dances of various countries. Tie-in with Social Studies.

13. Quest: do library research on religious dances; tape report and present to the class.

Materials:

1. Films: See Activity 1 above.
2. Records: See Activity 2 above.
3. Folder with 10-15 blank pages for each student's "Dance Book".
4. Multiple copies of "Employment Outlook: Dancers".
5. Ditto sheets (set for each child) of prose and poetry selections to analyze for phrase and clause structure and to imitate with creative original passages.
6. Evaluation instrument checking on concepts, skills, terms, grammatical concepts emphasized in this unit.
7. Large sheets of manila drawing paper.
8. Finger paints and smooth surface paper.
9. Tape recorder and blank tape.

Notes:

Tie-Ins with Specific Career-Related Skills

Knowledge of jobs related to dance; perceptual-motor development; self-assurance via creative activity; reading maturity (flexibility in style); spelling growth.

MATHEMATICS

Purpose: To show the student that dancing although "fun" also has many occupations related to it.

Objectives: Upon completion of work in this unit, the student should be able to:

1. Identify triangles and quadrilaterals, etc., as they relate to dance steps.

2. Identify circles and semi-circles as they relate to turning while dancing.

3. Perform the four basic operations with decimal fractions as they relate to calculating salaries.

Activities: To accomplish these objectives, the student may engage in such activities as:

1. Conduct research to determine the geometric patterns associated with various dance steps; write to and/or visit a dance studio (e.g., Bernice Hammond, Arthur Murray, etc.); search the library; contact parents or teachers who may be knowledgeable; and so on.

2. Set up a dance studio to teach those students who want to improve their dancing skills. This activity should include:

   a. Development of the teaching methods to be employed.
   b. Establishing the cost for teaching a student a certain dance step.
   c. Calculate the cost per lesson.
   d. Determine how many student clients will be needed just to pay the salaries of the dance teachers and make a profit for the dance studio. Tie-in with Physical Education.

3. Design and execute posters depicting various dances geometrically, including African,

Activities -- Continued

European, and other dances. These posters can then be copied by students, using suitable drawing tools, for entry into their notebooks, including identification of various geometric shapes within the dance patterns, e.g., ellipse, rectangle, square. Tie-in with Social Studies.

4. Quests: prepare illustrated oral/written reports on different dance forms, such as Indian (Asian, North American), Balinese, etc., with identification of geometric shapes and patterns. Tie-in with Social Studies, Language Arts.

Materials:

1. Information about dance steps.

SCIENCE

Purpose: To give pupils an understanding of the dance from the physiological point of view.

Objectives: Upon the completion of work in this unit, the student should be able to:

1. Locate pairs of muscles in his body which extend and contract his limbs.
2. Name and locate the principal bones of the body involved in the dance.
3. Name and locate the kinds of bone joints.
4. Understand the care and strengthening of ligaments and tendons.
5. Understand how to properly condition muscles.

Activities: To accomplish these objectives the student may engage in activities such as:

1. Discuss and show pictures of famous dancers of ballet, Go-Go, tribal, and modern dance.
2. Invite the neighboring high school modern dance group to give a short performance, then illustrate basic postures and movements of the dance to pupils. Tie-in with Music, Physical Education.
3. Teacher instructs pupils to come to class the next day dressed in gym clothes or bathing suit preferred (or perhaps cooperate with physical education teacher on holding this class in a corner of the gym--co-ed of course). Distribute drawings of a muscled manikin similar to that found in a high school biology book. Have pupils pair off and locate muscles on each other that correspond to those of the manikin. Assume dance postures in each case that make the muscle work.
4. Instruct pupils to repeat activity 3 using the manikin and a mirror and to learn 10 pairs of opposing muscles that flex or extend the limbs.

Activities -- Continued

5. Borrow a human skelton from the high school or neighboring college if the biology teacher does not have one. Perhaps some of the students have a "Visible Man/Woman Kit" that they could bring in. Name the bones (levers) of the body which move the pupil in the dance. Identify first class, second class, and third class levers where possible depending where the muscle originated and its point of attachment. Pupil points to the location of each bone in his own body as names are given.

6. Quest: Associate and learn twenty muscles and the specific bone each one moves.

7. Pupils study carefully the kinds of bone joints found in the body and the limits of motion of each: ball and socket, hinge, gliding, and pivot. Move bones at these joints as they are named.

8. To study tendons and ligaments have pupils bring raw chicken legs and wings from home. Dissect these to reveal the intricate binding of ligaments between bones at the joints and the muscle attachment to bones by the tendons. Alternate method: Have pupils bring in 25¢ each. Purchase four chickens for the class and have pupils prepare and roast them in home economics. Bring the roasted fowl to science class and carefully dissect the muscles, tendons, and ligaments to reveal bones. (8 pupils to a bird). Eat the meat. Perhaps the home economics teacher would want to make this a unit on cooking and hostessing (a group of eight students per table). Cooking, serving, and cleaning up would be an integral part of the lesson.

9. Quest: Pupil bring in some fresh chicken feet and operate the toes by working the tendons.

10. Teacher and pupils explore muscle fatique through experimentation with raising and lowering one science textbook in one hand. Use the left forearm if right handed. Keep the elbow fixed on the desk. Use a handkerchief pad under it to avoid bruising. Starting with the forearm flat on the

Activities -- Continued

desk, record the number of times this can be done before extreme fatigue sets in. (It is approximately 100 times in 2 and 1/2 minutes.) Teacher explain the muscles' use of glucose and oxygen and the build up of lactic acid. How many days would this have to be done before a series of raising and lowering the text book 100 times in less than 2 and 1/2 minutes would produce little or no fatigue? Tie-in with Physical Education.

11. Resource person: Invite the P.E. teacher or a coach to speak to pupils about the safe way to condition muscles and keep good muscle tone.

Materials:

1. Books:
   a. B.S.C.S., Biological Science: An Inquiry Into Life. New York, Harcourt, Brace & World Inc., 1963. pp. 453-461.
   b. Otto, J. H. and Towle, A. Modern Biology, New York, Holt, Rinehart, and Winston, Inc., 1969. pp. 560-572 on skeleton and muscles with drawings. Muscle cell physiology -- pp. 609-610.

2. Films: Twining Audio-Visual Center
   a. #1660 "Gymnastics for Girls" C (30 min.) S Balance beam and uneven parallel bars; points on fitness for girls.
   b. #2262 "Gymnastics Fundamentals for Boys." C. (14 min.) I-S. Rolls, cartwheels, handsprings. Emphasizes safety.
   c. #2281 "Movement Exploration-- What Am I?" C (13 min.) An exercise in movement exploration; children discover they can imitate machines.
   d. #1598 "Movement Education in Physical Education" B. (17 min.) S. Explains movement is the language of action.
   e. #1100 "Weight Training - Basic Exercises" C. (10 min.) S. Shows 9 basic exercises with correct technique. Shows effects of each exercise on the body.
   f. #1863 "Tumbling and Floor Exercises" B. (23

Materials -- Continued

min.) S. Presents individual exercises designed to stimulate originality. Uses slow motion and stop-action.

g. #1301 "Youth Physical Fitness - A Basic School Program" B. (15 min.) Demonstrates the basic exercises.

Films: D.C. Public Library

h. "Dancer's World". Nathan Kroll 1957 (30 min.) jh-a Martha Graham and her dance company. Shows theory of creativity and basic techniques.

i. "The Game". Grove Press 1967 (17 min.) h-a An interpretive dance showing the reactions of a group of children to an outsider.

j. "Rhythm of Africa". AF 1948 (15 min.) jh-a Shows exciting ceremonial dances of the Chad; translated by Langston Hughes; narrated by Kenneth Spencer.

Career Development Curriculum Guide: Grade 7
Fine Arts and Humanities
The Dance

SOCIAL STUDIES

Purpose: To have the students learn the historical and geographical significance of the dance as a form of expression.

Objectives: Upon completion of work in this unit, the student should be able to:

1. Explain briefly the meaning and historical significance of the dance as a means of emotional and spiritual expression.

2. List some of the many and varied forms of the dance as expressions of a particular culture.

3. Compare and contrast the cultural significance of the dance in selected countries.

4. Write a short report on how the dance provides a basis for brotherhood among nations and groups.

5. List some of the employment opportunities related to the field.

Activities: To accomplish these objectives, the student may engage in activities such as:

1. Discuss "why dance?" What does dancing do for the mind, body, and spirit?

2. Research and discuss several types of dances.

3. Demonstrate some of the types of dances that are popular today, e.g., ballroom dancing, ballet Russe, ethnic/folk dances, interpretive/modern dance.

4. Contrast the forms of dancing of the following categories of the population:
   a. teenagers
   b. young adults
   c. middle-aged and older people
   d. socio-economic levels.

5. Research and report on the meaning and interpretation of the dance styles of selected cultures such as:
   a. American Indian
   e. Japanese

Activities -- Continued

b. An African Tribe
c. Hawaiian
d. Indian (Asian)
f. Egyptian
g. Chinese
h. South American

6. Resource person: Invite a dance instructor from a local studio to discuss his job relative to formal training, advancement, social, and cultural aspects. Conduct a question-and answer-session after the lecture.

7. Discuss how the dance promotes brotherhood among nations.

8. Prepare and present an International Dance Festival. Seek the aid and cooperation of your physical education teacher and the home economics teacher (costumes). Also, Tie-in with Music.

9. Research, then sketch or use pictures from magazines to make a collage of dance costumes from as many countries as you can find. Indicate the name of the dance for which a particular costume is used. Tie-in with Art, Language Arts.

10. Design a national dance costume and write a short paragraph about the country that it represents. Tie-in with Home Economics.

Materials:

1. Books
   a. Byrnes, Dor and Swanson, Alice. A Textbook of Cuban Cha Cha and Mambo, Brooklyn, New York: Byrnes and Swanson. $2.75.
   b. Martin, John. The Dance, (The Story of the Dance Told in Pictures and Text), New York: Tudor Publishing Company, 1946.
   c. Mooney, Gertrude X. Mexican Folk Dances for American Schools, Coral Gables, Florida: University of Miami Press. (Brief background material on Mexican folk dances and costumes).
   d. Sachs, Curt. World of the Dance, New York: Seven Arts Publishers or W.W. Norton and Company, Incorporated, 1952.
   e. Terry, Walter. The Dance in America, New York Harper and Brothers. (A very readable account of the history of dance in this country and

Materials

the special contributions of American artists).

f. White, Betty. Latin American Dance Book, New York, New York: David McKay and Company. (All the popular social dances from Latin America).

2. Films: All but e. free: advance booking required; borrower pays return postage.

a. "Mission with Rhythm" (1961) 16mm Sound (18 min.) Embassy of Malaysia, Permanent Mission of Malaysia to the United Nations, First Secretary, Information, 845 Third Avenue, New York, New York 10022.

b. "Mauriora Maori Show, The" 16mm Sound (14 min.) This film in color gives us traditional Maori action songs, sung by concert parties such as the Mauriora Maori group this entertaining film. In this film there are poi dances, the song "Pokarekareana," the fierce haka or war dance, and a stick game, which calls for speed and concentration. Association-Sterling Films, 600 Grand Avenue, Ridgefield, New Jersey 07657.

c. "Kabuki - Classic Theater of Japan" 16mm Sound (32 min.) This film, in full color, presents the unique theatrical art of Kabuki. This 300-year-old-theater combines the best of the dance, music and acting skills. It is characterized by elaborate costumes, vivid makeup, highly stylized acting, and exaggerated vocalization. Consulate General of Japan, Association Films, Incorporated, 600 Madison Avenue, New York 10022.

d. "Big Powwow at Gallup" (1958) 16mm Sound (20 min.) This film, in full color, covers the highlights of the annual Inter-Tribal Indian Ceremonial: Street parades, evening dance programs, afternoons Indian sports, exhibit hall of Indian arts and crafts with working demonstrators are all featured. Inter-Tribal Indian Ceremonial Association, Box 1029, Gallup, New Mexico 87301.

e. "A Time to Dance." A series of nine 30-minute films produced by National Educational Television and Radio Center, 2320 Washtenaw Avenue, Ann Arbor, Michigan. All forms of dance are

Materials -- Continued

discussed and illustrated by outstanding artists. Write: National Educational Television Film Service, Audio-Visual Center, Indiana University, Bloomington, Indiana. Rental $4.75 each.

3. Pamphlets
   Dance Careers for Men and Women. National Education Association Leaflet # (243-07084), 1201 Sixteenth Street, N.W., Washington, D. C. 20036. Single copy free; otherwise, 2¢ each.

Notes:

Guide for the Teacher

What factors determine why people dance? What influences are reflected in the dance?
a. behavioral patterns
b. mores and customs
c. life cycle: fertility, birth, puberty, marriage, death

Specific
a. gesture and meaning
b. magic, supernatural
c. therapy

Sources (Folklore)
a. music, accompaniment instruments
b. arts, crafts
c. dress and manner
d. ceremonials, rituals, sacrifices, taboos

Urbanism, Suburbanism Ruralism
a. forms of protest (sit-ins, strikes)
b. forms of celebration (parades, rallies)
c. forms of segregation and integration (prejudice and acceptance)
d. industrial and agricultural pursuits
e. recreational pursuits

Important Personalities
a. Catherine de Medici
b. Isadora Duncan
c. Martha Graham
d. Fred Astaire
e. Gene Kelly
f. Katherine Dunham
g. Arthur Murray
h. Ginger Rogers

BUSINESS EDUCATION

Purpose: To acquaint students with the dance studio as an outlet for leisure time; secondly to view the dance studio as a business enterprise and as a possible site of future employment.

Objectives: Upon completion of work in this unit, the student should be able to:

1. Construct and/or interpret a block diagram or flow chart of a current social dance.

2. Explain in writing the differences between the three forms of business organizations, citing the advantages and disadvantages of each as related to the operation of a dancing studio.

3. Select on a personal basis a choice of a hobby from the field of music, art, or crafts using as a rationale comparative cost factors involved in acquiring basic skills required of selected hobby, materials required, personal desire, etc.

Activities: To accomplish these objectives, the student may engage in activities such as:

1. Work together in pairs or small groups instructing each other and practicing the steps of a known dance. Tie-in with Physical Education.

2. Teacher-led discussion on the mechanics of flow charting, block diagramming or framing concept of programmed learning so that students can utilize some basic techniques in writing up the steps involved in various dances. Tie-in with Art.

3. Write or visit a professional dancing studio to inquire about cost of lessons, length of instruction, types of jobs available within a particular studio, etc.

4. Teacher-directed discussion on types of business organizations.

5. Determine whether specific dance studios listed

Activities -- Continued

in the telephone directory are classified as single proprietorships, partnerships, or corporations.

6. Have buzz sessions or brainstorming sessions on the types of indirect or direct costs that are involved in acquiring professional dancing skills and/or personal enjoyment skills of dancing.

7. Panel discussions on how music and dance complement each other emphasizing economic principles involved.

Materials:

1. Books:
   a. Award, Ellas M. Business Data Processing, Englewood Cliffs, New Jersey: Prentice-Hall, Incorporated, 1965. (Chapter 18: "The Block Diagram").
   b. Shilt, Carmichael, and Wilson. Business Principles and Management, South Western Publishing Company, 5th edition.
   c. Wanous and Wanous. Automation Office Practice, South Western Publishing Company (Unit on "Flow Charting").

Notes:

Tie-Ins with Specific Career-Related Skills:

Skill in following or giving step-by-step instructions are important in almost all activities. Occupations that may be used for examples are: professional dancer, computer programmer, machine operator, choreographer.

HOME ECONOMICS

Purpose: To acquaint students with the relationship of home economics and the dance; specifically, different dance costumes.

Objectives: Upon completion of work in this unit, the student should be able to:

1. Describe two or more different costumes used in dances associated with different countries or cultures, preferable by drawing a sketch.

2. List different dances associated with different cultures and describe briefly the historical tradition of one of them.

3. Demonstrate at least one dance.

Activities: To accomplish the objectives, the student may engage in activities such as:

1. High Impact: If a dance studio is being organized, participate in that activity.

2. High Impact: Participate in the organization of a formal production to depict dances and dancing costumes from different countries and cultures; specifically:
   a. Do research on the dances and costumes.
   b. Design and make illustrative costumes, either lifesize or for models; or prepare poster or other illustrations.
   c. Learn at least one dance to demonstrate, or prepare an oral/written report on the history of a given dance.
   d. Plan a program for presentation to the Minischool of the above. Tie-in with Language Arts, Art, Social Studies.

3. Resource persons: Invite representatives of African nations to describe the dances of their countries in a formal lecture with illustrative materials (slides, records, etc.).

Activities -- Continued

4. View the film, "The Three Faces of the Chinese Dances". Individual quests can be making sketches of the costumes shown in the film, or making sample costumes. Tie-in with Art.

Materials:

1. crepe paper
2. doll patterns
3. magazines, books, newspapers
4. paints
5. Films
   a. "Three Faces of the Chinese Dances" (1969) 16mm Sound (25 min.). The modern dance shown here combines the Oriental and Western influences. Chinese Information Service Pacific Coast, 3440 Wilshire Boulevard, Los Angeles, California 90005

Notes:

Tie-Ins with Other Subject Areas

Mathematics -- organizing a dance studio; see the Mathematics section of this unit.
Physical Education -- arrange a special presentation on the basic steps and position in ballet.

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The Dance

MUSIC

Purpose: The purpose of this unit is to acquaint the student with the definite rhythmic patterns used in a variety of dances and to show the importance of musical form as found in dance music throughout history.

Objectives: Upon completion of work in this unit, the student should be able to:

1. Identify a number of various dances by their particular rhythmic patterns.

2. Write a dance melody in duple meter or triple meter using notes of a given scale (e.g., wholetone scale).

3. Identify the national characteristics of several dance forms (e.g., Czech - polka; Scottish reel, American folk dances).

Activities: To accomplish these objectives, the student may engage in activities such as:

1. Give examples of current dances, these with respect to form and meter. This should include binary form.

2. Play examples of dance music of the big jazz bands of the 30's and 40's (especially Basie, Herman, Miller, Kenton, Goodman, and Ellington). Compare them to the rock groups of today. Have class divide into groups and write a dance melody using notes of a given scale in a specified meter.

3. Explain and give recorded examples of the following dance forms, emphasizing their distinctive rhythmic patterns:
   a. allemande
   b. courante
   c. minuet
   d. gavette
   e. hornpipe (gigue)
   f. pavane
   g. sarabande

Activities -- Continued

Have students write brief descriptions of each.

4. Discuss the development of the dance suite.

5. Compare the types of orchestras used for social dancing in the middle ages, seventeenth century, and various decades of this century. Have students write an essay, "The Background of Today's Dance Instruments".

6. Listen to a recording of Ravel's Bolero, and attempt to answer the following questions:
   a. What is the form of the piece?
   b. What is the rhythm?
   c. What musical instruments are used in the piece?
   d. What type of dance is used?
   e. What gives the work its excitement?

7. Discuss the different dances used in the Tschaikovsky ballets, and play recorded excerpts. Have students make a list of different types used, e.g., ballet Russe, folk, and possibly of different states of origin of folk dances.

8. Discuss the role dancing played in various cultures and describe the type of music for these dances. How was it similar and dissimilar? Compare social dancing during the seventeenth and eighteenth centuries with social dancing of the 1940's and today.

Materials:

1. Books
   a. Dietz, Betty and Olatunji, Batatunde. Musical Instruments of Africa, Hale, Wisconsin, 1965.
   b. Wesley, Charles H. The Negro in Music and Art, International Library of Negro Life and History.
2. Recordings
   a. Dances of the World's Peoples, Vol. 1-4 LC R-58-33 Folkways Records. 6501-6504.

Materials -- Continued

b. Exotic Dances, LC R-59-167 Folkways 8752
c. Music of the World's Peoples Four Vols. F 4501-4507 Lyons Music Co.
d. Folk Songs of Our Pacific Neighbors B 104L Lyons Music Company
e. Any collection of Baroque Dance Suites from the Archive Record collection, especially the music of Froberger, Bach, Rameau, and Handel.

Notes:

Tie-Ins with Other Subject Areas

Social Studies -- Activity #8
Coordinate a dance program with national folk dances as the theme. The Home Economics Department could help provide representative costumes which have been researched by the Social Studies classes.
Music -- simple rhythm instruments supplemented by the instrumental talent of the students would provide the music for these dances.

GRADE 7

CAREER CLUSTER MODULE

III

FINE ARTS AND HUMANITIES

Unit/Topic 4 - Art

Topic: Art

Purpose: To increase the student's appreciation of art.

Main Ideas:

1. The different media used in art.
2. The history of art.
3. How art forms relate to the society, country, and culture.
4. Different styles of painting.
5. The purpose of art.
6. The periods of art.

Quests:

1. Tour of National Art Gallery.
2. Have student read an autobiography of one of the more interesting artists (e.g. Van Gogh, Rubens, Renoir, Picasso, Dali, etc.).
3. Have student choose a country and research its art forms.
4. Have student check newspapers for one-man shows and visit one.
5. Have student chose a medium and produce a picture.
6. Have student create and draw a cartoon.
7. Have student research a particular style of printing.

Career Opportunities:

1. Unskilled

apprentice
letterer
museum security guard
paste-up and mechanical assistant
production painter

2. Semi-skilled

auctioneer
general boardman
layout artist
layout draftman
lighting technician
package and display designer
plasterer
photographic technician
renderer
tile setter

Career Opportunities --Continued

3. Skilled

commercial artist
displayman
draftsman
fashion coordinator
fashion illustrator
graphic artist
illustrator
paint chemist
photographer
stage set designer

4. Professional

art dealer
artist
architect
fabric-textile designer
freelance artist
industrial designers
interior decorator
interior designer
museum curator

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Fine Arts and Humanities
Art

LANGUAGE ARTS

Purpose:

To realize that painting, drawing, and sculpting are humanistic ways that man has developed to express himself non-verbally.

To learn the history of art in its major epochs.

To learn about some of the different media used by artists.

To understand that both verbal art and pictorial art have identifiable design (form).

To learn the names and definitions of the major classes of verbal arts.

To explore job opportunities in the world of pictorial art.

To identify the form of selected pieces of verbal art.

Objectives:

Upon completion of work in this unit, the student should be able to:

1. Explain either orally or in writing why pictorial art is one of the humanities.
2. Cite the major eras in the history of art and briefly characterize each period.
3. List several media used by pictorial artists.
4. Discuss the outstanding similarity between verbal art and pictorial art.
5. In response to a written evaluation device, give names and definitions for the major classes of verbal art.
6. List jobs and job descriptions in the world of pictorial art.
7. Identify the form/forms of various pieces of verbal art.

Activities: To accomplish these objectives, the student may engage in activities such as:

1. See films highlighting key concepts and facts organized in this unit and write a summary of each film seen:

   a. "Art: What Is It? Why Is It?"
   b. "Art in the Western World"
   c. "Art in America"
   d. "Chinese Sculpture through the Ages"
   e. "Japan's Art"
   f. "Art and Life in Italy" (Coronet)
   g. "Leonardo da Vinci and His Art" (Coronet)
   h. "Michelangelo and His Art" (Coronet)
   i. "Vincent Van Gogh" (Coronet)
   j. "Rembrandt: Painter of Man" (Coronet)
   k. "Color and Pigment in Art"
   l. "Drawing with Pencil"
   m. "Oriental Brushwork"
   n. "Painting with Sand"
   o. "The Louvre"
   p. "Water Color Resist and Crayon Etching"
   q. "Rhythm in Paint"

   N.B. Unless otherwise noted, these films are available from the University of Iowa.

2. Participate in panel discussions on the following topics:

   a. history of art (Tie-in with Social Studies)
   b. art as a humanity
   c. interesting media used by artists (Tie-in with Science)
   d. design and form in verbal and pictorial art

3. Do a series of directed reading lessons on the major classes of verbal art: prose, poetry, narrative, lyric, dramatic poetry, ballad, epic, simple narrative, ode, elegy, sonnet, song, simple lyric, fiction, non-fiction, novel, novella, short story, biography, autobiography, essay, diary, journal, reportage, newspaper articles.

4. Quest: Locate and identify forms of various pieces of verbal art. (Students bring selections: teacher can use overhead projector).

5. Individual Quests:

   a. Create one of the literary art forms: present to class.
   b. Look for a comparative relationship between a famous painting and a well-known literary work: bring and share with the class.
   c. Draw or paint a piece; supply an appropriate title and present it to the class.
   d. Using an identifiable literary form, report on one of the common activities shared in this unit.
   e. Make a slide-tape program on the history of art. (Select and photograph representative pieces of each period; supply appropriate commentary). Present it to the class.
   f. Give research reports on jobs in the pictorial arts: class takes notes.

6. Keep a note book listing names and definitions of the major classes of verbal art.

Materials:

1. Films: See Activity 1 above
2. Dittoed booklet (teacher-made) with names, description, selected samples of the major classes of literary art (one per student)
3. Bibliography (teacher-made) of books presenting and explaining the jobs of artists.
4. Samples of verbal art forms prepared for overhead projector
5. Overhead projector
6. Camera with 35mm film for slides
7. Tape recorder with tape
8. Art materials for a few individuals
9. Evaluation device (teacher-made)

Notes:

Tie-Ins with Specific Career-Related Skills

Skillful recall of data, sense of chronology, perceptual development, discrimination in viewing, small muscle development, increased personal creativity, greater reading/writing skill.

MATHEMATICS

Purpose: To show students the role of geometry in art and how they can improve their own art abilities through geometry.

Objectives: Upon completion of work in this unit, the student should be able to:

1. Identify, illustrate, and name simple polygons of 3 to 10 sides.
2. Identify, illustrate, and classify quadrilaterals.
3. Identify and illustrate a circle and its parts, e.g., center, chord, arc, angle, diameter, radius.
4. Identify and give examples of: cone, cube, cylinder, prism, pyramid, rectangular solid, sphere.

Activities: To accomplish these objectives, the student may engage in activities such as:

1. Working with accompanying drawings, student can:
   a. Identify the various geometric figures (two and three dimensional).
   b. Discuss the effect of each figure in the overall scheme and how a different figure, if substituted might change the overall scheme.
   c. Draw his own pictures to include the geometric figures listed in the objectives. Note: It might be appealing to have this as a competition. See Activity 4 below.
2. Make geometric figures out of paper, cardboard, and wood. Use the figures to produce such things as a view of a swimming pool from the sky, side of a building, rat trap, etc.
3. Field trips: Students can first tour their school and then local art galleries and museums to compile examples of the use of the various geometric figures in art.
4. Quest: As an extension of the Note in Activity 1c above, a group of students might organize an art exhibition and award prizes (e.g. ribbons) via a panel of judges.

Materials:

1. Catalog from local art galleries and museums.
2. Art supplies: paper, cardboard, templates, pencils, crayons.

Notes:

Tie-Ins with Other Subject Areas

Science--special presentation on geometric figures used in art work associated with sciences, such as diagrams to depict the operation of a camera, visual aspects of lenses, etc.

Social Studies--special presentation on or Quest on Leonardo da Vinci's graphics.

Home Economics--special presentation on geometric figures in home decoration.

Industrial Arts--special presentation on geometric figures in mechanical drawing, including perspective, etc.

SCIENCE

Purpose: To give pupils experiences in making paints from natural materials and thus learn about the chemistry of some paints.

To introduce pupils to radiocarbon dating; another tool of historical research made possible by advancements in science technology.

Objectives: Upon completion of work in this unit, the student should be able to:

1. Combine the right proportions of raw materials to make a lasting paint of a water base type and an oil type base.

2. Use these handmade paints to decorate their instruments made during Unit 5 of this Module: Crafts.

3. Explain the basic principle of radiocarbon dating used by archeologists and paleontologists to date ancient artifacts of prehistoric civilizations.

4. Briefly explain the causes and effects of lead poisoning.

Activities: To accomplish these objectives the student may engage in activities such as:

1. Teacher displays quart or gallon cans of various types of paints for exterior and interior use (any homeowner on the faculty should be able to supply a variety of partly used cans of paint). Discuss with the pupils the types, like oil base, acrylic, latex, etc.) Pose the following questions:

   a. What are the raw materials of these paints? List the answers that pupils give on the chalkboard.
   b. On what types of surfaces is each used: List pupils' answers on the chalkboard.

2. Pass out the displayed paint cans to groups of pupils and have them list the ingredients of the paints on the labels. Have pupils find

Activities -- Continued

among the ingredients the names and atomic numbers of elements that can be located on the Periodic Chart (hanging on the wall). Teacher list the new terms found in the ingredients with which no one is familiar on the chalkboard. Assignment: Pupils use the library or home reference to look up ingredients of paint under: paint, acrylic, carbon black, linseed oil, turpentine, shellac, lead oxide, zinc oxide, iron oxide, titanium oxide, varnish, fish oil, drier, and lacquer.

3. Getting acquainted with paint pigments: Teacher passes out samples of iron ore found in Northeast and Southeast Washington: limonite (yellowish-brown) and hematite (dark reddish-brown). Also pass out metal oxides as available: titanium oxide, lead oxide, and zinc oxide. For the iron minerals, have pupils pound them into small pieces, then grind them into powder with mortars and pestles.

   a. Wet a little of the various powder pigments with a few drops of water. Streak them on white paper; on various other colors of paper. What is observed?
   b. Wet a little of the various pigments with a few drops of linseed oil. Streak them on papers as before. What is observed? How do drying times compare with that of the water colors?
   c. What is the advantage of adding turpentine to oil base paints?
   d. What are driers?

   Have pupils keep notes on the kinds of paints they experimented with making. Some pupils may want to make their own for use in Unit 5: Crafts.

   Note: See recipe for making finger paint base in the materials section at the end of this unit.

Activities -- Continued

4. Learning how carbon black as a pigment used in the art medium has a built-in clock: The teacher display an ancient object of art or picture thereof (a lamp from the Holy Land; a tribal artifact, vase, or whatever can be borrowed). How do the historians tell how old this object is? Develop with pupils that in addition to the layered aspect of one civilization using the same village site and building on top of the previous one, the carbon associated either in paint or in campfire has some radioactive isotopes-carbon-14 atoms in it. Develop the half-life aspect of radioactive materials slowly and carefully. Demonstrate the Geiger counter. Use a luminous dial wrist watch, Alpha, Beta, or Gamma source with the counter. See references at the end of this unit. Assignment for pupils: Pretend you find an unexplored cave in West Virginia with drawings on the walls that look like the work of Indians. Describe in as much detail as you can how you would test the art work there to try to determine how old the drawings were. This could be done in groups so pupils could pool their understanding of Half-life. Teacher read papers presented to the class in a mock-up of what steps would actually be taken to take carbon material from the drawings (use a pupil-made primitive style drawing of a deer or buffalo on poster board tacked to the bulletin board) to the weighing scale; then to the chemical digesting apparatus, then to the Gieger counter. Make up some hypothetical count figures and work backward to find when that carbon was incorporated in living material on earth. Tie-in with Social Studies.

Materials:

1. To make finger paints: Drier--1 cup cornstarch or soluble starch. Thinner--approx. 1/2 cup cold water to dissolve starch. Then add 1 cup boiling water. Stir the mixture and cook it until it thickens like thick gravy.
2. Opacity for covering powers: Add enough soap powder to make it look opaque (an adulterant). Divide into small jars with screw tops (baby food jars) and add the desired amount.

Materials -- Continued

3. Pigment or coloring: Ground iron oxide, food coloring, or tempera colors.
4. Four mortars and pestles (or more)
5. Linseed oil
6. Turpentine
7. Metal oxides
8. Geiger counter or other radiation detector
9. Radiation source
10. Books:
    a. Bazzi, Maria. The Artists' Methods and Materials. London John Murray. 1960. Gives many recipes for making paints of all kinds.
    b. Burnham, R.W., Hanes, R.M. and Bartleson, C.J. Color: A Guide to Basic Facts and Concepts, New York. John Wiley and Sons, Inc., 1963. Gives color and human sight plus many other aspects. Good illustrations. Good book for a quest.
    c. Carroll, Franklin B., Adams, S., and Harrison, L.M., Science in the Universe, Philadelphia. John C. Winston Co., 1952. "Paint Chemistry". pp. 88-89.
    d. Dull, Charles E., Metcalfe, H.C., and Williams, J.E., Modern Chemistry, New York. Holt, Rinehart, and Winston, Inc. 1962. This text goes into vehicle, pigments, thinners, and driers in a concise, informative fashion.
    e. Evans, Ralph M. An Introduction to Color, New York, John Wiley and Sons, Inc., 1948. Chapter 18: "Paints and Pigments", analyzes these topics in a technical but informative manner; good for a quest topic.
    f. Kerina, Jane. African Crafts, New York. The Lion Press, 1970.
    g. Otto, James H., and Towle, Albert, Modern Biology, New York. Holt, Rinehart, and Winston, Inc., 1965. p. 543 has a short explanation of radiocarbon-14 dating.
    h. Seidelman, James E., and Mintonye, Grace. Creating Mosaics. London. Crowell-Collier Press. Collier-Macmillan Limited. 1967.
    i. Zaidenberg, Arthur. How to Paint in Oil, New York. The Vanguard Press. 1956. Good on primary colo s, mixing of colors, brush strokes, and working on canvas.
    j. Zaidenberg, Arthur. How to Paint with Water Colors, New York. Vanguard Press, 1968.

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Art

SOCIAL STUDIES

Purpose: To show the interrelatedness of art and the social studies, and to arouse and stimulate student interest in the vast scope of career opportunities in this field.

Objectives: Upon the completion of work in this unit, the student should be able to:

1. Identify and explain some of the job opportunities related to the field of art.

2. List some historical reasons for the development of art, especially painting.

3. Explain how art may reflect the life, customs, and values of a people.

4. Relate the history of the Black artist.

5. Identify some of the many art forms; interpret the social and political implications of cartoons and comic strip characters.

6. Define some of the specific terms connected with the various forms of art and art-related subjects. These should include:

   a. Christian iconography
   b. drawing
   c. easel painting
   d. fine arts
   e. mural painting
   f. mosaic
   g. painting
   h. pigment
   i. tapestry
   j. technique
   k. tempera

7. Discuss the locations and cultures of the countries where famous artists live(d).

8. Explain how art and its related fields serve as unifying influences among the peoples of the world.

9. State the importance of climate in the preservation of some types of art masterpieces.

10. Enjoy the experience of creating and interpreting original art forms.

Activities: To accomplish these objectives, the student may engage in activities such as:

1. Participate in a teacher-led discussion on the following questions:

   a. What emotional satisfactions are derived from observing art?
   b. What can art tell you about the artist, the period of time in which he painted and the people who lived during that time?

2. High Impact: Research and report on the meaning and history of the following techniques: (a) fresco (b) easel painting (c) illuminated manuscripts Tie-in the last with the history of Language Arts, Graphic Arts.

3. Bring comic section of the newspaper to class and discuss how the cartoonist gets his point across through pictures. Discussion should revolve around:
   a. the artist's motives or purposes
   b. description of characters
   c. age group most likely to be interested
   d. the new Black comic characters
      (1) Why is this so recent?
      (2) What story does each portray?
      (3) Other student reactions.

4. Resource Person: Watch a demonstration by the Minischool art teacher who will illustrate some of the materials that she uses for different media in art: for example, sketching, water colors, oils, etc. If possible, let students experiment with each.

5. Quest: Report on the following movements or styles in art: Impressionism, Baroque, Op, Pop, and Renaissance.

6. Quest: Research and report on the earliest paintings (found in caves, particularly in France and Spain), and Christian art found in catacombs and monasteries. Discuss the meaning of the dove (peace) and the fish (Christ).

7. Field Trip: Visit the Washington Cathedral or other church to observe stained glass windows.

Activities:-- Continued

8. Quest: Form a committee to research the relationship between geography and resources of the Far East, Middle East, Ancient Egypt, Greece, Africa and America and representative art masterpieces.

9. Make a brochure of careers in art and other related disciplines. Include the following things:
   a. capabilities required
   b. skills
   c. occupational areas where job opportunities are found
   d. earnings
   e. schools in Washington Area where training may be obtained (check the yellow pages)
   f. approximate cost of training

Materials:

1. Yellow pages
2. Comic section of newspapers
3. Encyclopedias
4. Books:
   a. Dover, Cedric. American Negro Art, Greenwich, Connecticut: New York Graphic Society, 1967.
   b. Eberman, Edwin. How to Make Money in Commercial Art, Illustration, and Cartooning, Westport, Connecticut: Famous Artists Schools.
   c. Gaunt, William. The Observers Book of Painting and Graphic Art, (See time line of Painting and Painters 1300-1600 in front of book) London: Frederick Warne and Company, Limited. (May be purchased from Brentanos for $1.95).
   d. Manner, Genevieve. The Louvre, Paris, New York: Golden Press.
   e. Porter, James A. Modern Negro Art. New York: Arno Press and the New York Times, 1969.
5. Pamphlets:
   a. Careers in Commercial Art Cartooning as a Career, #14, and Art Gallery Operation Career Opportunity for Men and Women, #38, Careers, The Institute for Research, Chicago, Illinois.
   b. Painters (Art) #303 and Sign Writer #226, Chronicle Guidance Publications, Incorporated, Moravia, New York, 13118.

Materials -- Continued

c. Commercial Artist, #4, Occupational Guide, State of California, Department of Employment, San Francisco, California.
d. Commercial Artists, #65; Fine Arts, #291; Cartoonists, #141, Occupational Briefs, Science Research Associates, 259 East Erie Street, Chicago, Illinois. Single copies, 45¢

6. Additional Information
a. Cartoonist, National Cartoonist Society, 128 West 44th Street, New York, New York, 10018.
b. Newspaper Comics Council, 260 Madison Avenue, New York, New York 10016.
c. Screen Cartoonists Guild, 2700 N. Cahuenga Boulevard, Chicago, Illinois
d. The Artist Guild, Incorporated, 129 East 10th Street, New York, New York
e. Society of Illustrators, 128 East 63rd Street, New York, New York.

ART

Purpose:

To increase the students' appreciation of art by acquainting them with its everyday application as well as its purely aesthetic application and by giving the students opportunities to try various media so that they can discover their aptitudes and appreciate the difficulties involved in creative endeavors.

To acquaint students with the existing careers in the arts.

To make students aware of the interrelatedness of the various artistic disciplines.

Objectives:

Upon completion of work in this unit, the student should be able to:

1. Create at least academically pleasing designs using lines and geometric shapes.

2. Communicate a mood or message by means of designs or illustrations which are at least academically correct and pleasing.

3. Define and demonstrate correct use of words related to the discipline. These should include:

   a. balance
   b. composition
   c. design
   d. line
   e. mood
   f. motion
   g. repetition
   h. scenery
   i. shape
   j. unity
   k. variation
   l. primary
   m. secondary
   n. tertiary

4. Discuss the ways in which the various art disciplines are interrelated.

5. Research and design a costume for a given stage production - either dramatic or dance.

6. Make a design which conveys the mood and rhythm of any randomly given musical work.

Objectives -- Continued

7. Design a basic stage setting for a drama or dance program.

8. Name the primary and secondary colors.

9. Use a brush with minimum proficiency.

10. Draw a reasonably identifiable representation of any object and indicate by application of shadows the direction of the light source.

11. Illustrate either realistically or symbolically for poster purposes any given drama story or poem studied.

12. List at least six occupations in art which are related to the other artistic disciplines, e.g. costume designer, set designer, animator, camera man, art director, and title designer.

N.B. At least six weeks should be allowed for these basics to be taught. They are disciplinary and aesthetic in nature and need have no application to anything outside of the discipline itself. Once the student has a working knowledge of these, any problems, any media, any correlations can be intelligently explored.

Activities: To accomplish these objectives, the student may engage in activities such as:

1. Try at least four different original arrangements of lines using only five lines in each design; then have students select the one they like best, and, if possible, tell why. At this point discuss a) "repetition" - the meaning of the word and how it relates to line arrangement and (b) "variation"- the meaning of the word and how it relates to line arrangement. Tie-in with Language Arts.

2. Construct a design using various geometric shapes which are pleasing to the designer and others. Two additional words should be introduced at this time: (a) balance - the meaning of the word and how it relates to design and (b) unity - the meaning of the word and how it relates to design. Tie-in with Language Arts.

Activities -- Continued

3. Observe sheets of various colors and tell what feeling each color suggests. Indicate to the students which are the primary colors and why they are so called. Tie-in with Language Arts.

4. Mix small amounts of the primary colors so that they can understand how the secondary colors are produced. Follow the same procedure for the tertiary colors. At this time introduce the use of the paint brush by having them make spontaneous color patterns using their favorites of the colors they have mixed.

5. Create designs which express emotions using lines, shapes, symbols, and color. This activity should be preceded by a discussion of symbols and how they are used to express ideas and feelings; how lines suggest moods and how colors suggest moods.

6. Quest: Write an original poem or story and illustrate it. Tie-in with Language Arts.

7. Quest: Listen to a musical number and convey by color, shape, and line the message and rhythm. Tie-in with Music.

8. Quest: Draw familiar dimensional objects and add shadow to indicate light source. Medium may be pen and ink, pencil.

9. Have one student dance. Other students attempt to catch the feeling of motion on a large sheet of paper. The medium should be lithograph crayon, or wax crayons because of their softness of texture. Tie-in with Music.

10. Have a variety of textural surfaces to handle (sandpaper, velvet, tissue paper, bark, leather, cotton, etc.). Attempt to identify, then attempt to make pictorial representation of the texture.

11. HIGH IMPACT KICK OFF ACTIVITY. An assembly program: Light/Dance/Color/Music. Each of the above should be translated into the others in forms which can be easily understood by students with stress on communication.

Activities -- Continued

Dramatic interpretation of popular song lyrics.

Dance interpretation of popular song -- flashing color background - colors corresponding to mood of words with lines forming basic patterns of dance creating line designs.

This entire activity should be a happening with musical units scattered throughout the auditorium, a singer or small chorus in the balcony - a flute in left rear of auditorium, etc.

Art display should be mounted on walls. Tie-in with Music, Language Arts, Industrial Arts.

Materials:

1. Sandpaper, tissue paper, bark, leather, velvet cotton
2. Films and Filmstrips-Public Schools of D.C., Educational Media Center, Twining Building (3rd St. between N and O Streets, N.W.) 8:00-4:30 Monday through Friday

   a. 842 "Care of Art Materials" (11 min.)
   b. 1641 "Color in Art" (11 min.)
   c. 1814 "Discovering the Sound and Movement of Music"
   d. 694 "Harmony in Music" (14 min.)
   e. 707 "Melody in Music" (14 min.)
   f. 922 "Percussion, the Pulse of Music" (21 min.)
   g. 471 "Rhythm is Everywhere" (10 min.)
   h. 1991 "Body and Soul: Part 2 Soul" (25 min.)
   i. 78 "Brush Techniques - Language of Watercolor" (11 min.)
   j. 867 "Painting Crowds of People" (11 min.)
   k. 1471 "The Humanities - Lesson 2, The Theater" (30 min.)
   l. 2303 "What's in a Play" (17 min.)
   m. 1918 "Discovering the Music of Africa" (20.min.)
   n. 1880 "Fall is Here" (9 min.)
   o. 1881 "Summer Is Here" (9 min.)
   p. 1465 "The Humanities, What They Are and What They Do" (30 min.)

Materials -- Continued

q. Sound Filmstrips from Educational Dimensions Corporation, Box 146, Great Neck, New York 11023. "Working professionals - The Best in Each Field" - tell of their experiences and offer practical advice to students.

r. "Cameras and Careers" 16mm Color (28 min.) Free loan. Available from: Audio-Visual Services, Eastman Kodak Company, 343 State St. Rochester, New York 14650.

s. "How a Commerical Artist Works" 16mm B/W Sound (14 min.) Classroom Service Department, Modern Talking Pictures Service, Incorporated, 1212 Avenue of the Americas, New York, New York 10036.

3. Bulletins:

a. Careers in Art, 16 p. 10¢ and Teaching Art as a Career. 4p/15¢ National Art Education Association, 1201 16th Street, NW, Washington, D.C. 20036.

b. Careers in Industrial Design, 25¢ Industrial Designers Society of America, 60 West 55th St. New York, New York, 10019. Make request on school stationery.

c. Career of an Architect, 4p. and Considering Architecture? Free/Pratt Institute, School of Architecture, Brooklyn, New York. Make request on school stationery.

d. Floral Designing as a Career. Free. Ritners School, 345 Marlborough St., Boston, Massachusetts 02115.

e. Photography in Your Future. Community Services, Eastman Kodak Company, General Offices, Public Relations Department, 343 State Street, Rochester, New York 14650.

4. Books:

a. Art Careers, New York: Henry Z. Walck, Incorporated, 19 Union Square West. (Counselors should make request on school stationery and make reference to Career Index.)

BUSINESS EDUCATION

Purpose:

To give students an opportunity to discover how the use of visual aids induces the public to read various materials.

To give students an opportunity to discover how various art forms depict the economic aspects of various societies.

To give students an opportunity to become aware of the fact that art is a form of investment which contains many choices of careers.

Objectives:

Upon completion of work in this unit, the student should be able to:

1. Create and draw an appropriate cartoon in conjunction with a written announcement or advertisement.

2. Describe in writing examples of art forms which were inspired by the economic and social characteristics of the society of which the artist is or was a member.

3. Discuss orally how art forms relate to marketing, investment, and insurance factors of a society.

Activities:

To accomplish these objectives, the student may engage in activities such as:

1. Field Trip: Take a trip to an art gallery with a specific assignment to report to the class on one art form which attracted individual student's attention because of an obvious feature depicting an economic aspect of the artist or his society. Tie-in with Social Studies, Language Arts.

2. Quest: Decorate the classroom with pictures grouped to represent various aspects of our economic society. Tie-in with Social Studies.

3. Survey textbooks, magazines and newspapers and state how the various visual aids (pictures, cartoons, photographs, etc.) made the printed matter more appealing to the reader.

Activities -- Continued

4. Quest: Collect newspaper/magazine ads on the basis of the cleverness of the illustration.

5. Participate in a teacher-directed discussion on art and its potential as a personal investment for a purchaser.

6. Participate in a teacher-directed class discussion on the merits of personal property insurance in relation to works of art.

7. Individual/group quests: Create and draw cartoons to attract students to various school announcements.

8. Individual/group quests: Make posters to announce a mock auction of objets d'art (art objects). See Activity 10 below.

9. Individual/group quests: Select an artist and research the particular style of painting on the basis of the socio-economic characteristic present in his work. Tie-in with Social Studies.

10. High impact, opening or culminating activity: Bring mock objets d'art to class and conduct an art auction. Have one student act as auctioneer. Have students appraise objects.

Materials:

1. Books:
   a. Wilhelms, Fred, Heimerl, Ramon, and Jelley, Herbert, Consumer Economics, Part 19, "Property Insurance," New York: Gregg Division, McGraw-Hill Publishing Company, 3rd Edition, 1966.
2. Magazines:
   a. Time Weekly News Magazine (section on art)
3. Films: (Art with implications toward industry.)
   a. "The American Vision" (1965) (35 min.). Based on pictures in the National Gallery of Art - traces the development of American painting. Borrower pays return postage; book 3 months in advance. National Gallery of Art, Extension Service, Washington, D.C. 20565.

Materials -- Continued

b. "Mural in the Making" (1958) 16mm (15 min.) Story of the mural in the Brown Shoe Company in St. Louis. It illustrates the romance of leather and shoemaking from the early Renaissance through and including modern shoemaking. Brown Shoe Company, Public Relations, Swank Motion Pictures, Incorporated, 8300 Maryland Avenue, Clayton, Missouri 63105. (Borrower pays return postage; book four weeks in advance.)

c. "Paint" (1969) 16mm (25 min.) Film shows that paint is older than wheel. Many fine works are displayed with the tools employed by the artist. Shell Film Library, 450 North Meridian Street, Indianapolis, Indiana 46204 (Borrower pays return postage; book four weeks in advance.)

Notes:

Tie-Ins with Specific Career-Related Skills:

Skill in drawing cartoons and posters is important in such occupations as: Art Teacher, Commercial Artist, Public Relations Manager, Advertising Layout Man, Copywriter, Department Store Buyer, Display Designer, Advertising Artist, Public Relations Executive

Skill in appraising works of art is important in occupations such as: Insurance Claims Adjuster, Insurance Salesman, Banker, Art Dealer, Consumer Information Specialist, Package Designer, Curator of a Museum.

INDUSTRIAL ARTS

Purpose: To give insight into and understanding of the technology necessary to the production of dramas, musicals, dance recitals and art exhibits and to relate these activities to career development.

Objectives: Upon completion of work in this unit, the student should be able to:

1. Produce the stage props for an original or adapted one-act play, musical, dance recital or art exhibition.
2. Build (layout and design) flats for the production of one-act play, musical or dance performance.
3. Direct lighting and other stage activities necessary to the production of one-act play, musical or dance recital.
4. Lay out, design and produce posters, tickets, and advertisements for the production of a one-act play, musical, dance performance or art show.
5. Lay out and design framing for works of art to be used in a show.

Activities: To accomplish these objectives, the student may engage in activities such as:

1. Group quest: Select a one-act play for possible production.
2. Decide the properties necessary to the production of the play.
3. Build flats and set designs for a dance performance or a play. Tie-in with Mathematics.
4. Choose the lighting that would best capture the mood of a dance, exhibit, or play.
5. Lay out, design and print posters, tickets, and programs in the graphic arts class.

Activities -- Continued

6. Layout, design, select woods and make frames for works of art from the Minischool art classes in the mechanical drawing and woodshop classes. Tie-in with Mathematics.

7. Layout and design a room for a Minischool art exhibit. Tie-in with Mathematics.

8. Field trip: Tour the National Gallery of Art, Washington, D.C.

9. Quest: Research fine arts of another country, and write a brief report. Tie-in with Language Arts.

Materials:

1. wood, tools
2. poster board
3. crayons, water colors
4. rulers
5. ditto masters, mimeograph machine

HOME ECONOMICS

Purpose

To create an eagerness in students to learn how art as related to home economics can improve the enjoyment and quality of one's daily living.

To broaden students' concepts of the wide variety of career opportunities for artists in the field of home economics.

To give students an appreciation of the impact of beauty in one's environment, culture, and personality.

Objectives:

Upon completion of the work in this unit, the student should be able to:

1. Explain briefly the interrelationship of art to fabric, pattern, and furniture designing.
2. Design and decorate Christmas and other festive ornaments.
3. Design and cut out monograms or other patterns to applique handbags, napkins, handkerchiefs, blouses, etc.
4. Decorate cakes, cookies, or other pastries for festive occasions.
5. Make attractive floral arrangements of real and artificial flowers and verdure.
6. Skillfully blend colors and their nuances to indicate depth, warmth and dimension.

Activities:

To accomplish these objectives, the student may engage in activities such as:

1. Sketch a dress pattern which you feel is best suited to your particular figure type.
2. Draw or find pictures of and make a collage of Mediterranean, Early American, French, Spanish, and Italian provincial, modern or contemporary, and Louis XIV. Write a short report contrasting the several styles. Tie-in with Language Arts, Social Studies.

Activities -- Continued

3. Design and color the fabric for the pattern that you designed in Activity #1. Use drawing paper and crayons or water colors.

4. Arrange a centerpiece for the dining suite in the home economics laboratory that blends with the wall coloring, furniture, and the particular event.

5. Bake and decorate a birthday cake.

6. Draw or cut from a magazine pictures of rooms that have used different shades of the same color to indicate warmth, depth or to seemingly enlarge the size of the room.

7. Sketch, cut out, and applique initials (monogram) on shirt or solid-colored blouse.

Materials:

1. drawing paper
2. scissors
3. crayon or water colors
4. magazines
5. fabric Christmas balls
6. glue or paste
7. scraps of cloth
8. Booklets, Leaflets, etc.
   a. Kurly Kate Decorating Ideas. Kurly Kate Corporation, 2215 South Michigan Ave., Chicago Illinois 60616.
   b. Easy-to-Make Gifts, 16 pp., illustrated. Available in classroom quantities. Johnson Wax Golden Rodelle, Consumer Education Center, Department FTC-7L, Racine, Wisconsin.
   c. Artistic Projects with Salt (Leaflet contains ideas for dressing up walls, tables, Christmas trees and personal items. Other ingredients needed are flour, water, care and imagination) Morton Salt Company, Box APS, 110 N. Wacker Dr Chicago, Illinois 60606
   d. South African Tradition. (A brief survey of culture and art in the Republic of South Afric Fine arts, movies, handicrafts, 128 p. Available in reasonable quantities. South African

Materials -- Continued

Information Service, The Director, 655 Madison Avenue, New York, New York 10021

e. Art and Handwork. Royal Greek Embassy, Press and Information Office, 2211 Massachusetts Ave. NW Washington, D.C.

9. Films:

a. "Nature's Patterns" - Japan's classic beauty, color. Shows how the Japanese have adapted the images and patterns of the natural world to their lives and arts. Examples of arts, gardens, clothing designs and how they have been influenced by nature. Available from Consulate General of Japan, Association Films, Incorporated, 600 Madison New York, New York 10022

MUSIC

Purpose:

To show students some of the relationships that exist between painting and music aesthetically, formally and as a source of mutual inspiration.

To acquaint the students with terminology shared by the two disciplines.

To provide the students with insights into the place music holds in the society and culture of various peoples as seen in the art of these people.

Objectives:

Upon completion of work in this unit, the student should be able to:

1. Define and differentiate between the same terms used in both disciplines, art and music.

2. Design or draw realistically and/or abstractly musical instruments found in various cultures.

3. Associate various musical instruments with specific time periods and cultures from the paintings of the period.

4. Point out the ways in which spatial and temporal arts are similar and dissimilar.

5. Identify various moods expressed in music and be able to render them spatially through use of color, line, shapes, and design. (cf. Art, Objective 6).

Activities:

To accomplish these objectives, the student may engage in activities such as:

1. Using the following paintings and prints, discuss the periods in which they were produced; the type of instruments found in each painting; the situation in which the instruments are found, their purpose, sound, method of playing and general historical background:

   a. Caravaggio, "The Lute Player"
   b. Picasso, "The Old Guitarist" (1903) and "Les Trois Musiciens" (The Three Musicians)
   c. Manet, "The Fifer" (1866)

Activities -- Continued

d. Grunewald, "Angelic Consort" from Isenheim Tryptych (1510-1515)
e. Jan Van Eych, "Playing Angels" from Ghent Altarpiece (1432)
f. "The Harp of Queen Shubad" (in Arts and Civilization, B. Myers, McGraw-Hill, p. 29)
g. "Musicians", fresco from the Tomb of the Leopards (400-470 B.C.)
h. Hals, "The Merry Lute Player" (1627)
i. Vermeer, "The Concert" (1660)
j. Unknown, "Jazz Musicians"
k. von Physter, "Jam Session"

Tie-in with Language Arts, Social Studies.

2. Discuss the social situations found in the Vermeer and point out the types of music that were usually performed in the home during that time. Tie-in with Social Studies.

3. Collect posters and pictures of music making in various social situations and identify the various instruments used, e.g., harpsichord.

4. Compare the "Angel Consort" of Grunewald and the "Playing Angels" of Van Eych with the music of the same name (First movement of the Symphony Mathis der Maler by Paul Hindemith).

5. Compare any slow dance form played by Julian Bream on the lute with a slow ballad on guitar by Wes Montgomery. How are they different and how are they similar? Which more closely represents the mood of Caravaggio's "Lute Player" or Picasso's "The Old Guitarist"?

6. Quest: Design or paint a representation of the moods expressed in Debussy's "Fetes" from the Three Nocturnes; the last section of The Pines of Rome by Respighi; any extended solo by John Coltrane; Duke Ellington's Mood Indigo or Sophisticated Lady; "Walpurgis Night" from Berlioz' Symphonie Fantastique.

Activities -- Continued

7. Group Quest: Dividing the students into two groups, have each group present and/or perform examples of the following terms: (as they are used in painting (Group I) and in music (Group II).

Group I	Group II
accent	rhythm
background	shading
color (tone color or timbre)	subject
composition	painting (tone and visual)
design	texture
form	theme
line	tone
medium	

8. Quest: Utilize these terms in creating a collage based on any major orchestral piece. (Perhaps the Afro-American Symphony of William Grant Still and Negro Folk Symphony by William Dawson, DL 710077, Lyons Catalogue).

Materials:

1. Books:
   a. Fleming, William. Arts and Ideas, New York: Holt, Rhinehart and Winston, 1961.
   b. Janson, H.W. History of Art, New York: Prentice-Hall, 1967.
   c. Myers, B. Art and Civilization, New York: McGraw-Hill, 1967.
2. Recordings of the musical examples cited in this unit.

GRADE 7

CAREER CLUSTER MODULE

III

FINE ARTS AND HUMANITIES

Unit/Topic 5 - Crafts

Topic: Crafts

Purpose: To broaden the students' awareness of the individual crafts that are related to the arts. To make the students aware of the many job opportunities related to this area.

Main Ideas: Crafts by virtue of their potential for involvement provide an unusual interface with the verbal, manipulative, visual, and kinesthetic systems through which the whole student learns.

Quests:

1. Have student research and trace a craft to a particular country or source.
2. Have the student make scrapbook of different crafts peculiar to countries.
3. Have student make an item that takes some time (woodcarving, pottery, etc.).
4. Have students list some professions related to the crafts.

Career Opportunities:

1. Unskilled

carpetlayer
forge shop worker

2. Semi-skilled

crafts artisan
glass-blowing machine operator
glazier
jewelry repairman
junior-designer
molder
ornamental ironworker
polishing machine operator
sales personnel for interior furnishings
welder

3. Skilled

antique dealer
ceramicist
interior-furnishings coordinator
tool designer

Career Opportunities -- Continued

4. Professional

art director
anthropologist
ceramic engineer
elementary school teacher
physical therapist
recreation center director
sculptor
teachers: secondary, elementary, recreational

Career Development Curriculum Guide: Grade 7
Fine Arts and Humanities
Crafts

LANGUAGE ARTS

Purpose:

To deepen awareness of the wide variety of crafts related to the arts.

To explore job opportunities as a creative craftsman.

To realize that just as man expresses his spirituality (humanity) through the arts, so does he express his ingenuity through the crafts.

To organize a historical perspective on how the crafts have improved the quality of life down through the ages.

To improve verbal skills through research, writing, and speaking activities relating to creative crafts.

Objectives:

Upon completion of work in this unit, the student should be able to:

1. Describe ten crafts related to the arts.
2. List a variety of possible jobs in the creative crafts.
3. Explain either orally or in writing what the crafts mean in terms of human ingenuity and inventiveness.
4. Cite some ancient crafts that are still practiced in new forms.
5. Use standard references (dictionaries, encyclopedias, maps) to locate information about crafts.
6. Write more succinctly in two modes, descriptive and expository.
7. Speak confidently (with conscious personal style) in audience situations.
8. Read with greater discrimination for meaningful facts rather than for trivial data.
9. Score 80% or better on a teacher-made evaluation instrument checking concepts, facts, and skills organized for teaching/learning in this unit.

Activities: To accomplish these objectives, the student may engage in activities such as:

1. Make "My Creative Crafts Book" to organize data handled in this unit, including:

   a. A large cover which applies to one of the crafts studied. (It might be weaving on burlap, leather thong lacing, beadwork, wool crochet, any others.)
   b. Pictures, cutouts, photos or handcopies, illustrating various creative crafts students are interested in.
   c. Research reports on creative crafts. (Individual reports can be typed by students on ditto masters: copies for individuals in the class can easily be run off - paste into "Creative Crafts Book.")
   d. Reports assigned on any common activity for this unit; see front page on crafts.
   e. Film reviews (Each film shown in class can be followed with a brief recapitulation device, usually a key question, asking students to explain or describe the main point of the film).
   f. Lists and descriptions of jobs in the creative crafts. Introduce concept of "utilitarian writing."
   g. Oral reports prepared for class presentation.
   h. The final evaluation (test) for this unit after the teacher has graded and returned it.

2. Quest: Do individual research reports on crafts (teacher can supply a list (with sign-up space). Require typed work on ditto. Encourage copying colored illustrations for inclusion in "Creative Crafts Book".

3. Present research reports to class, distributing ditto sheet copy to each student.

4. Write a film review (descriptive or expository) after seeing each of the following films:

   a. "Colonial Life and Crafts"
   b. "Cradle Making"

Activities -- Continued

c. "Ancient World Inheritance"
d. "Casting in Bronze"
e. "Paper Sculpture"
f. "Sculpture in Wood"
g. "Weaving Techniques"
h. "Silversmithing"
i. "Rug Hooking"
j. "Hopi Arts and Crafts"
k. "Poster Making: Printing by Silk Screen"
l. "Arts and Crafts of Mexico: Basketry, Stone, Wood, Metals"
m. "Block Printing"
n. "Woodworking"

N.B. All films are available from the University of Iowa.
Tie-in with Social Studies, as appropriate.

5. Present some film reviews to the class, asking for evaluative feedback: Did the reviewer select meaningful data rather than trivial detail? Which mode of writing did the reviewer use?

6. Participate in common activities and prepare write-ups for "Creative Crafts Book".

7. Take an oral/written test on concepts, facts, skills emphasized in this unit.

8. Participate in a contest (classroom) for most creative, colorful, unique, etc. "Creative Crafts Book". Teacher can award prizes.

Materials:

1. Large, spiral-bound scrapbook for each student's "Creative Crafts Book" ,
2. As requested by individuals--leather thongs, yarn, buttons, skills, beads, other craft materials.
3. Typewriters
4. Signup sheet on crafts to be researched independently
5. Ditto masters (two per student) to type research reports
6. Evaluation sheets for film reviews presented to the class (See Activity 5 above)
7. Evaluation instrument for this unit
8. Prizes for "My Creative Crafts Book" contest
9. Films - See Activity 4 above

Notes:

Tie-ins with Specific Career-Related Skills

Reading efficiency, graphemics accuracy, self-worth (through public speaking), precision in oral communication, organizational skill.

MATHEMATICS

Purpose: To show students the usefulness of mathematical knowledge in crafts.

Objectives: Upon completion of work in this unit, the students should be able to:

1. Measure the length of a line segment using English units to the nearest sixteenth of an inch and metric units to the nearest centimeter.
2. Convert simple common units of measure from one unit to another within the same system: linear, liquid, weight, dry.
3. Find the area of plane figures: quadrilaterals, triangles, circles.
4. Find the volume of a rectangular solid and a right circular cylinder.
5. Find the circumference of a circle by measuring and by computing.

Activities: To accomplish these objectives, the student may engage in activities such as:

1. Make a poster for a current event to occur in the school. Calculate the amount of space to be allocated to each object in the picture. Tie-in with Art.
2. Make a chart of the signs of the Zodiac. Calculate the amount of space to be provided for each sign based on the size of the paper. Tie-in with Art.
3. Construct from paper and/or cardboard right circular cylinders with varying circumferences.
4. Construct rectangular solids with varying volumes. The teacher is to verify the correct volume by devising methods of testing, such as direct measurement or knowledge of liquid measure. Tie-in with Industrial Arts.

Activities -- Continued

5. Calculate the number of wholes of a given diameter that can be placed in a given area (such as the number of pencil holes in a piece of wood).

6. Construct a pyramid using wood and/or cardboard. Tie-in with Industrial Arts.

7. Construct a tic-tac-toe board from wood or cardboard. Calculate the size of each square and construct X's and O's to fit neatly into the square. As appropriate, individual students can construct checkerboards instead. Tie-in with Industrial Arts.

8. Individual and team instructional activities can be organized about the products from the preceding activities. For example:

   a. Students can determine independently the areas, volumes, and other measurements of objects constructed by other students.
   b. Teams can compete to do measurements of area, circumference, volume, etc. of a group of objects to see which team can complete all of the required measurements first.

Materials:

1. Art materials, templates, etc.
2. Signs of the Zodiac.

SCIENCE

Purpose: To help pupils develop their manipulatory skills by making instruments for music.

To give pupils a deeper appreciation of the fine craftsmanship that goes into a professionally-made instrument.

Objectives: Upon completion of work in this unit, the student should be able to:

1. Identify and describe the function of the essential parts of various instrumental families of the orchestra: percussion, strings, woodwinds, and brass.

2. Make an instrument out of available materials.

Activities: To accomplish these objectives, the student may engage in activities such as:

1. Review with the teacher instrumental families using the chalkboard. Under each family list the physical characteristics (e.g., bridges, frets, strings, resonators) of each instrument and the kind of materials it seems to be made of.

2. Brainstorm with the pupils about what items can be gathered from school, home, and neighborhood sources to simulate or duplicate the parts of each kind of instrument. List these items under each instrumental family. Have pupils volunteer to bring in items from the lists of needed materials. Be sure to give credit to pupils who do bring in materials (this takes effort and imagination).

3. Set up the room for workshops in the four families of instruments, one family in each one. Provide large cardboard storage boxes for raw materials of each type. Have pupils keep partially constructed instruments in their lockers. See if the shop teacher will cooperate in extending this construction activity to include the shop period and resources. Stretching and lacing drum heads might be facilitated by use of the home economics room using the grommet tool.

Activities -- Continued

4. As work proceeds from day to day have ten minutes of class time given to demonstrations by pupils of completed instruments and/or the sharing of how-to-do-it ideas on tedious parts of the constructions.

5. Resource Person: Contact the Dean of the School of Music at Howard University and see if any teacher or student there can give a demonstration on how to make a steel band instrument from an oil drum; or other native instruments from African or (Trinidad) West Indian cultures.

6. Arrange with the Art teacher, if possible, for opportunities to paint and decorate the resonator bodies of the instruments.

7. Arrange with the Music teacher to give pupils an opportunity to play their instruments and, if possible, to see if a rhythm band can be formed.

8. Arrange a walk-through fair or show of instruments that have been constructed for the whole school to see, perhaps after 3 P.M. Award ribbons if it seems feasible for those with the best tones, those most skillfully played, and those most attractively decorated. Put prize-winning instruments in the show cases (display cases) in the hall for a few days.

Materials:

1. String, glue, pliers of various kinds, hammers, screw drivers, miscellaneous tools as available
2. Books:
   a. Kettelkamp, Larry. Drums, Rattles, and Bells: William Morrow and Company, 1960.
   b. Kettelkamp, Larry. Flutes, Whistles, and Reeds: William Morrow and Company, 1962.
   c. Mandell, and Wood, Robert E. Make Your Own Musical Instruments, New York: Sterling Publishing Company, Incorporated, 1962.
3. Materials gathered by students

SOCIAL STUDIES

Purpose: To have the students learn the importance of metal to man throughout history.

Objectives: Upon completion of work in this unit, the student should be able to:

1. Identify the various types of metals and their origin.
2. State the value and uses of metal in creating a modern world.
3. Create objects of art from metal.
4. State some of the job opportunities made available through the uses of metal.

Activities: To accomplish these objectives, the student may engage in activities such as:

1. Field Trip: Visit the Smithsonian Institute to view examples of ancient as well as modern metalcraft.
2. Quest: List the types of metals that are used in the home.
3. Quest: Research and report on the countries that provide the greatest amounts of metal for world trade.
4. Research and participate in a teacher-led discussion on the findings of archeologists which reveal the use of metal in the ancient past.
5. Construct a bulletin board showing examples of art metal used also in industry, the home, education, and for personal safety.
6. Group Quest: Form a committee to research the career opportunities found in metalcraft, and related fields.
7. Report on different metal substitutes and alloys: discuss why they are necessary.

Activities -- Continued

8. Quest: Make an article from metal with the aid of the art and metalcraft teachers and plan exhibits of these creations. Tie-in with Art, Home Economics, or Industrial Arts.

9. As a result of working with metal, have students share knowledge in a "word game" of the following terms:

annealing	metal tooling
chasing hammer	pickling
enameling	planishing
engraving	repousse
filigree	soldering
jewelers' saw	stipple
kiln	

10. Write a description of "The World Without Metal".

Materials: Materials on this unit may be obtained from the following sources:

1. Bethlehem Steel Corporation, Bethlehem, Pennsylvania
2. Rever Copper and Brass, Incorporated, 230 Park Avenue New York, New York
3. Republic Steel Corporation, Republic Building, Cleveland, Ohio
4. Titanium Metals Corporation of America, 233 Broadway, New York, New York
5. Royalmetal Corporation, 1 Park Avenue, New York, New York
6. National Steel Corporation, Grant Building, Pittsburgh, Pennsylvania
7. Kennecott Copper Corporation, 161 East 42nd Street, New York, New York
8. Aluminum Company of America, Pittsburgh, Pennsylvania
9. American Metal Climax, Incorporated, 1270 Avenue of the Americas, New York, New York
10. Books:
    a. Feirer, John L. General Metals. New York: McGraw-Hill, Incorporated, 1952.
    b. Hawkins, Leslie V. Art Metal and Enameling, Peoria, Illinois: Charles A. Bennett Company, Incorporated, 1967.
    c. Johnson, Harold V. Technical Metals, Peoria, Illinois: Charles A. Bennett Company, Incorporated, 1968.

Materials -- Continued

11. Pamphlets
    a. Steel Scores Big in High Rise Apartments-GR 511 Roofs of the Future-GR 508, Architectural Awards of Excellence-GR 427, Prize Bridges of 1971-GR429, Why Steel-G 411, Shopping Centers Framed with Steel-G 403, and Modern Steel Framed Schools-G 416. American Institute of Steel Construction, 101 Park Avenue, New York 10017.
    b. The Story of Aluminum. The Aluminum Association, 750 Third Avenue, New York, New York 10017.
    c. Career Opportunities, The and Explore the World of Ceramics. American Ceramic Society, 4055 North High Street, Columbus, Ohio.

BUSINESS EDUCATION

Purpose: To broaden students' awareness of the cost factors involved in selecting individual crafts to pursue as individual hobby outlets.

To tie in promotion and selling activities with various other disciplines in a crafts day project.

Objectives: Upon completion of work in this unit, the student should be able to:

1. Describe in writing (using the proper lettering techniques) the characteristics or selling features of a particular craft.

2. Orally discuss the different elements that make up the total price of a particular craft.

Activities: To accomplish these objectives, the students may engage in activities such as:

1. Practice various lettering techniques and let them decide which one attracts attention more easily than others.

2. Brainstorm various crafts one might like to pursue as a hobby. Discuss leisure time, possibility of making luxury items. Tie-in with Home Economics, Industrial Arts.

3. Select a particular craft as a hobby and then explore the expense of participating in such a hobby e.g., materials involved, time and cost of learning techniques involved with craft, etc. Tie-in with Industrial Arts.

4. Keep a record of the time they spend in making something related to a craft. Let them determine the cost-of-labor that could be a part of the total cost of the article. Show how such cost factors might vary from one craft to another. Include both <u>direct</u> and <u>indirect</u> costs.

5. Determine appropriate prices for small articles made as part of the Craft Day Project.

Activities -- Continued

6. Write up the selling features of small articles made by students in their other classes and discuss ways of promoting.

7. Discuss various ways to best display articles made by students; set up sample displays.

Materials:

1. Books and Pamphlets:
   a. "Creative Teacher," A.B.Dick Company, 5700 West Touchy Avenue, Chicago, Illinois 60648
   b. "Lettering with a Felt Tip Marker," Carters' Ink Company, 239 First Street, Cambridge, Massachusetts 02142
   c. "Creative Crafts" (Post card request-home preparation of a number of basic supplies) Best Foods, a Division of CPC International, Incorporated, Creative Crafts, P. O. Box 307, Coventry, Connecticut, 06238.

Notes:

Tie-Ins with Specific Career Related Skills

Skill in lettering is important in occupations such as Commercial Artist, Layout Man, Copywriter, Display Artist.

HOME ECONOMICS

Purpose: To develop rudimentary ability to create craft items for use personally, at home, and in school.

Objectives: Upon completion of work in this unit, the student should be able to:

1. List various inexpensive craft objects that can be created individually for use at home or elsewhere.

2. Describe briefly the making of a craft item from 1 above.

Activities: To accomplish these objectives, the student may engage in activities such as:

1. High Impact: Organize an exhibit of student craft items made from commonplace materials; this exhibit is to be open to Minischool parents.

   a. Participate in a two-three day workshop to be held by the art, home economics, and industrial arts teachers to demonstrate and help students develop skills in selecting and using commonplace materials to create craft items.
   b. Each student create at least one craft item for the exhibit.
   c. Groups of students prepare advertising, such as a one-page hectographed handout for parents; plan the layout of the exhibit; select a panel of judges to award prizes in various categories; catalog all of the entries alphabetically by name of creator and divide into various categories of items; arrange for numerical identification of each item, plus a name tag; plan for parents to be ushered through the exhibit; plan for and provide simple, inexpensive refreshments.

2. View film on crafts and write a critique. See Materials, below. Tie-in with Language Arts.

3. Field Trip: Visit technology section of the Smithsonian. Have each student choose one exhibit to write a short report or essay on.

Activities -- Continued

4. Resource Person: Representative from the American Home Crafts Shop (7th St. NW) demonstrate the many simple things that can be made inexpensively.

Materials:

1. Magazines
2. Small colored telephone wires
3. Gum wrappers
4. Cardboard
5. Paints
6. Glue
7. Dried flowers
8. Christmas sparkles
9. Booklets:
   a. Gum Wrapper Sculpture Booklet, plus gum wrappers. Clark Gum Company, Gum Wrapper Sculpture Booklet, Corporate Relations Department, 100 Park Avenue, New York, New York 10017
   b. Creative Crafts. Ideas to fit all budgets and all age groups. Applying household products to creative experiences and activities. Best Foods, A Division of C.P.S. International Incorporated, Creative Crafts, P.O.Box 307, Coventry, Connecticut.
   c. Creative Crafts - Paraffin Wax - Rit Dye Molds Heavy cord for Wick. Consumer Service Department, Best Foods, A Division of C.P.S. International, Incorporated, International Plaza, Englewood Cliffs, New Jersey 07632.
   d. Tricks with Trim - Booklet. Conso Products Company, 27 W. 23rd Street, New York, New York 10010.
10. Films:
    a. "Chucalissa Indian Crafts" 16mm Sound (40 min.) In full color, deals with some of the old Indian handicrafts, including making pottery weaving, colorful baskets and carts. Tennessee Department of Conservation, Educational Service, 2611 West End Avenue, Nashville, Tennessee 37203.
    b. "Pleasure Craft Makers" - D.C. Public Film Library

Career Development Curriculum Guide: Grade 7
Fine Arts and Humanities
Crafts (Leather, Plastic, Glass)

INDUSTRIAL ARTS

Purpose: To provide experiences that will help prepare students for the industrial-technological culture and relate these experiences to the world of work.

Objectives: Upon completion of work in this unit, the student should be able to:

1. Identify the kinds of leather.
2. Lay out and cut leather.
3. Transfer a traced design to leather.
4. Demonstrate the proper method of cleaning leather.
5. Explain the manufacture (production) of plate glass.
6. Cut sheet glass (glazier).
7. Explain the manufacturing methods used to make plastic.
8. Identify the different kinds of plastics.
9. List some of the uses made of plastic.

Activities: To accomplish these objectives, the student may engage in activities such as:

1. Write a report on the kinds of leather. Tie-in with Language Arts, Social Studies.
2. Lay out and cut out a key case. Tie-in with Mathematics.
3. Trace a design on the side of the key case. Tie-in with Art.
4. Clean the leather with oxalic acid (a poisonous cleanser: follow directions on the container). Tie-in with Science.
5. Draw a diagram showing the production of plate glass. Tie-in with Mathematics, Language Arts, Art.

Activities -- Continued

6. Measure and cut a piece of glass. Tie-in with Mathematics.

7. Write a research paper on "The Manufacturing of Plastic." Tie-in with Science.

8. List the different kinds of plastics.

9. List some of the articles made of plastic.

10. Research any of the following terms if the meaning is unknown:

GLASS	PLASTIC
anneal	compression molding
batch	hydraulic
cullet	injection molding
fiberglass	plastics
molten	plunger
plate glass	resin
sheet glass	transfer molding

LEATHER

hides
pelts
splice
skiving
splits
tanned
tooling

Materials:

1. glass
2. leather
3. plastic
4. oxalic acid
5. scissors
6. pencils
7. paper or cardboard
8. Books:
   a. Gerbracht, Robinson. Understanding America's Industry, Bloomington, Illinois: McKnight and McKnight Publishing Company, 1962.
   b. Smith, Maddox. Elements of American Industry, Bloomington, Illinois: McKnight and McKnight Publishing Company, 1966.

Career Development Curriculum Guide: Grade 7
Fine Arts and Humanities
Crafts

MUSIC

Purpose: To broaden the students' awareness of the high degree of craftsmanship inherent in the construction of musical instruments and to acquaint the student with the basic structural characteristics of various musical instruments, their maintenance and repa

To make the students aware of the many career opportunities available for skilled instrument builders and repair experts.

Rationale: While an ever increasing number of people engage in some kind of musical activity, vocal and/or instrumental, skilled musical instrument repair personnel is rare. There is, for instance, only one Black piano tuner in the District of Columbia. Besides being a very interesting and lucrative field, instrument building and repair offers much aesthetic satisfaction to those persons se ous engaged in that type of work.

Objectives: Upon completion of work in this unit, the student sh be able to:

1. Explain briefly the importance of properly functioning instruments in the performance of music.
2. Outline and trace the history of various families of musical instruments as they developed to the present day.
3. Determine how geography might affect the specif characteristics of instruments as far as mater of construction and design are concerned.
4. Make rudimentary repairs of various wind and ke board instruments.
5. Write and explain the basic acoustical principl at work in wind and brass instruments. (The ov tone system of fundamental and partials.)

Activities: To accomplish these objectives, the student may engage in activities such as:

1. Field trip: Tour the Kennedy Center (backstage area) where instruments are stored and maintain Tie-in with Science.

Activities -- Continued

2. Field trip: Tour the MOller Organ Factory at Hagerstown, Maryland. Interview and question the people at work on the construction of new pipe organs.

3. Field trip: Arrange for a tour during the installation of the new organ at the Kennedy Center (if not completed). Tie-in with Industrial Arts.

4. Field trip: Visit the firm of Lewis and Hitchcock.

5. Quest: Construct a harpsichord or a clavichord from kit. These kits are often advertised in the Saturday Review and various journals of keyboard organizations. Concentrate on the materials, finishes, structural problems.

6. Quest: Concentrate on one family of instruments and prepare a diagram of the structure, physical properties and acoustical characteristics of a particular instrument in that family. These reports can be made to the class with demonstrations of the individual instruments by members of the class or from outside players.

7. Resource Person(s): Invite some members of the Armed Forces organizations to perform and explain the technical operation of their instruments. These people could also give valuable information on preventive maintenance of musical instruments.

8. Quest: Collect pamphlets and brochures from Conn, Selmer, Bousy, and other wind instrument manufacturers. These pamphlets often contain specifications and diagrams of the construction of the various instruments. For keyboard instruments much information can be obtained free from Yamaha, Steinway, Baldwin, Story and Clarke, and Kimball.

9. Quest: Contact the band director or orchestra director of other schools for band and orchestral instruments that are no longer used or needed.

Activities -- Continued

10. Resource Person: Have instrument repairman from the service bands or from the local symphony perform an "autopsy" on these instruments, citing various problems and how they would be remedied.

Materials:

1. Books:
   a. Brand, Erick. Basic Instrument Repair Manual: Lyons Music Company.
   b. Cooper, Grosvenor. Learning to Listen, Chicago: University of Chicago Press, 1957.
   c. Dietz and Olatunji. Musical Instruments of Africa, Hale Wisconsin.
   d. Sumner, William. The Organ, Evolution, Principles of Construction, London: MacDonald, 1952.
2. Charts
   a. B 1715 C-S Instruments - Wall charts, two filmstrips, record and full color study prints.
   b. #600 Instruments of the Band-Orchestra

   (Both from Lyons Company, 688 Industrial Drive, Elmhurst, Illinois 60126).